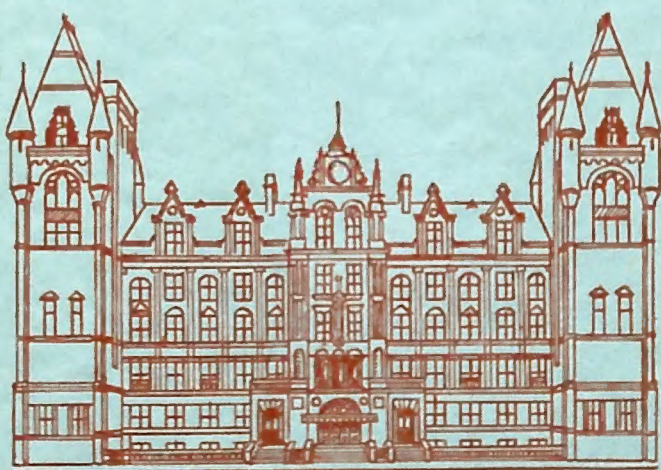


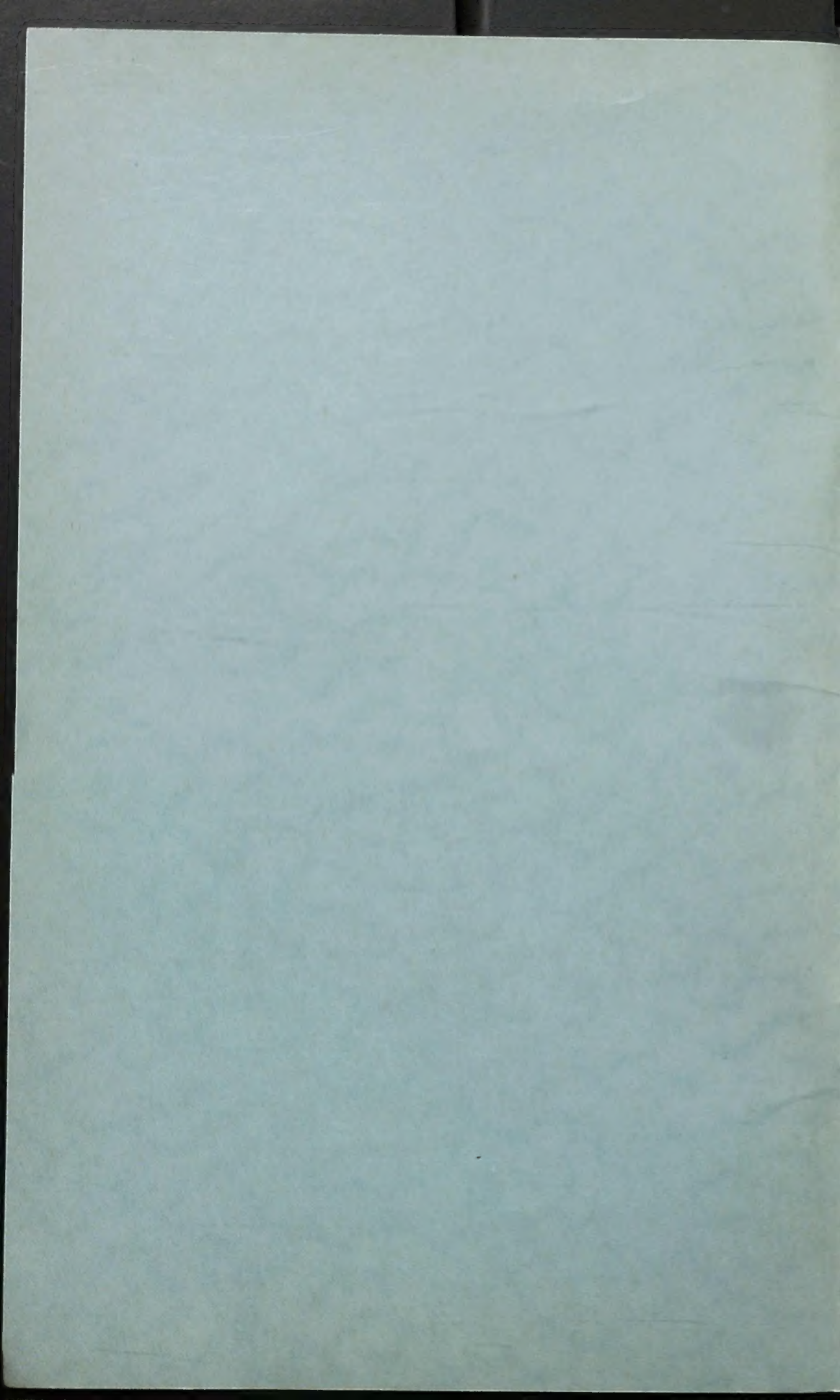
ROYAL COLLEGE OF MUSIC MAGAZINE

EASTER TERM 1969

VOLUME LXV No. 1



Gillian Ashby



THE
R·C·M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS AND FRIENDS OF THE ROYAL
COLLEGE OF MUSIC, LONDON, AND OFFICIAL JOURNAL OF THE R.C.M. UNION



'The Letter killeth, but the Spirit giveth Life'

Contributions of news items are welcomed from R.C.M. Union members;
also articles of suitable interest, photographs, or poems. For inclusion
in next Term's *Magazine*, the Editor should receive the copy before the
end of the present Term.

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THE R-C-M MAGAZINE

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*Junior Department Student

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Photographed by R. Carpenter Turner.

HARVEY PHILLIPS, FRCM

Harvey Phillips was a student from 1929-1933 and was chosen to play Elgar 'Cello Concerto at one of the RCM jubilee concerts with the New Symphony Orchestra in 1933. Orchestral playing included Sadlers Wells, 1935-1937; LSO, 1936-1939 (sub-principal 1939); RAF Symphony Orchestra 1940-1945; Boyd Neel String Orchestra and later principal 'cello in Jacques Orchestra for many years. He played in the Hirsch Quartet 1941-1951, Aleph Quartet (led by Alan Loveday) and Zorian Quartet. He gave 'cello recitals at Grotrian and Wigmore Halls, in the provinces, and on the BBC. Harvey Phillips joined the teaching staff of the RCM in 1946. In 1951 he formed the Harvey Phillips String Orchestra; in 1952 became conductor of the Second Orchestra; and in 1959 started the Chamber Orchestra.

For a time Chairman of the RCM Luncheon Committee, he is now a member of the RCM Union Committee and Magazine Committee, and a Member of the Board of Professors.

Director's Address

Monday, January 6, 1969

I find it incongruous that today I must talk to you chiefly about Finance. A friend recently said to me, 'It must have been a surprise to find yourself more of a Fund raiser than a director of music.' A lot of my time has, of course, been taken to organize funds for buildings and acquisitions which have been necessary to house increasing numbers and to improve academic facilities.

In 1962 we converted the basement leased from the Royal College of Organists to provide 14 practice rooms.

In 1965 the new extension costing £250,000 was opened by our President.

In 1966 the Senior Common Room was opened largely due to the generosity of Mr Peter Morrison and his family.

In 1968 the new experimental studio for electronic music was opened.

Today we embark on another voyage to raise £150,000 for urgent projects. This time the emphasis is on welfare rather than academic needs. The first two items on the list reflect this intention.

1. Student Accommodation

Living conditions for music students in London are particularly difficult. Although there is every prospect that a hostel will be built for the London Colleges of Music to house two to three hundred students it cannot be available for some years. The College therefore decided it must take the initiative and risk of converting two leasehold houses in Evelyn Gardens. These will be opened as a hostel for men students in September next and the cost will be £70,000.

2. Gymnasium or Recreation Hall

Facilities for recreation and social activities are very limited and the College intends to proceed with the gymnasium as soon as the funds come in. It will be used for physical training and Student Association activities.

3. Opera School—modernization

Although the opera school has developed greatly during the last 20 years, accommodation has remained static. The time is overdue to provide additional facilities and space. It will be more economical to link the construction of the gymnasium with the opera school expansion and the two projects together are expected to cost £40,000.

4. Historical Instruments—Exhibition Hall

The College collection is one of the five most valuable in the country. It has sadly deteriorated in latter years on account of war damage, inadequate air-conditioning and lack of funds. In fact the collection is of value only to the eye. We intend to make it of value to the ear and to see that it becomes a vital part of College life.

We have received generous gifts from the Leche and Pilgrim Trusts and the Chase Charity towards the cost of the Exhibition Hall which you see rising rapidly in the East Court.

Restoration of suitable instruments will be carried out by experts. Later they will be recorded and in some cases used for demonstration for classes and the general public. The cost of the Hall is estimated at £30,000 and the restoration of the Instruments £10,000. (Over £22,500 has already been given by the charities I mentioned).

5. Replacement of Three Obsolete or Obsolescent Organs

There are 94 organ students here at the moment. The Concert Hall and Recital Hall organs are seldom available for teaching or practice. This means that most of the work must be done on the 'three-decker' in Room 90 and a small chamber organ, for the three organs in the East Tower are on their last legs. We intend to purchase another small teaching organ and two or three practice organs as soon as possible. The cost will be £8,000.

6. Lift for Pianos, Elderly or Ailing Professors and Students

The Main Building has seven storeys but no lift. This is very wasteful of time and energy. Moving heavy instruments is a skilled task and our bill each year for piano movers is very large. Professors and students recovering from illness or accident or water-on-the-knee find the stairs exhausting and in this day and age it is unnecessary. The cost is estimated at £10,000.

7. Audio-Visual Aids and Video Tape Machines

We already have our Electronic Studio in use. There is other necessary equipment which is essential if we are to keep pace with modern teaching methods; estimate £4,500.

To carry out these plans we have to find £150,000. How can we find it when the country is in such penury?

Last time we engaged Hooker Craigmyle (the Fund Raising Consultants) to organize our campaign. It was successful and we have re-engaged them to help.

I find a great similarity between Fundraisers and Concert Agents for it is a great mistake to think that either will go out and get the money or engagements for you. They are there to advise you how to set about it. Rightly they expect to be paid for their expert advice.

Let us make no mistake, once the campaign is organized the labour of raising the money rests on everyone within the College.

We have a small army of potential fund raisers available—700 students, 150 professors, 40 administrative staff; add to this parents, past students, friends and music lovers, and we have thousands of people who could by a united effort raise the money in no time at all.

Last time, students were not asked to act as fund raisers—the times were more propitious for extracting money from well wishers—but a lot of students did gallantly help the cause in many ways.

This time I need to enlist the help of each one of you. This time the objective is largely student welfare and therefore each one of you must be involved. How much time and thought are you prepared to give?

Colonel Hazelton has been appointed as Campaign Director and he will have an office here for the next few months. Together with the Bursar we shall have to spend much time visiting likely donors and I hope to take one or more students on these visits to help our cause.

The Council has appointed a sub-committee with Mr Peter Morrison as Chairman. He is anxious as I am that every student should feel an obligation to make the campaign a success. To this end Mr Morrison has suggested that there should be a special Students' Fund into which all monies raised by the Student Association and by individual students should be placed. Mr Morrison has decided to start this Students' Fund himself with a cheque for £1,000.

You all know the parable of the Talents. Some of you may well be financial wizards as well as musicians and in the coming months I shall look for evidence. Colin Metters and his carol singers raised over £88 for charity at Christmas. I am sure that your lively minds will think of many ways to persuade people at 'home and abroad' to part with their money for this special Students' Fund.

The College and the Royal Academy of Music are not well placed to expect large grants from public funds for we are treated as Endowed Independent Institutions. We do indeed treasure our independence and heritage. This does not mean that we make no effort to change the Government attitude. In fact during the past few years our annual grant-in-aid has increased from £13,000—£17,500 to £28,000—£50,000. This coming year we had hoped for £90,000 and so on. Alas—the country cannot afford it and we shall be lucky if we retain our grant of £50,000.

The College and Academy are sadly behind Universities and Technical Colleges in rates of pay for professors and administrative staff at all levels and it is imperative it should be put right in September next. Since the outlook for Government help is so bleak the College and Royal Academy of Music have decided that fees will have to be raised in September next from £210 per annum to £255 (£85 per term). Even this step to help ourselves is unsure and we appear to be between the devil and the deep sea: for an increase in grant is impossible because of the Squeeze and the rise in fees could be stymied by the Prices and Incomes Board. We hope not.

Luckily for us our professors still consider it a privilege to work for the College, but times have changed and we cannot allow the best teachers in the country to be paid less than other less qualified colleagues elsewhere.

Since there appears to be some misapprehension about the management of the College I should perhaps explain that the College is run by a Council—at present of 20 members who appoint an Executive and Finance Committee to control College policy. A student was heard to say last term 'Perhaps if we got rid of the members of the Council and the

salaries they draw there might be enough money for other things.' Since such ignorance is about let me say that the members of the Council are all eminent men and women in public life who are devoted to you and the College. Since the College was founded they have never received a penny piece in payment for their services or expenses for all the valuable time they devote to College affairs throughout the year.

You may wonder why I have given you all this detail about finance and the running of the College. I want us all to realize what our obligations are to each other and to College. Remember the words of Winston Churchill: 'Without tradition it (the College) is a flock without a shepherd. Without innovation it is a corpse.' It is my obligation to see that tradition and innovation prevent us from becoming a corpse. It is your obligation to give fully your young vitality which is the motive power of our existence.

The whole world was thrilled by the achievement of the Lunar Astronauts at Christmas. In spite of the extreme tension and hazards of their flight they still found time to consider the Creator of the Universe and to send Christmas messages to the good Earth. We shall do well to let their achievement and faith inspire us to consider our Creator and to see to it that we make the Earth a good place to live in.

A Happy New Year to you all and please help us to rake in the shekels.

THE PRESIDENT'S VISIT

The visit by our President, Her Majesty Queen Elizabeth The Queen Mother to College on Thursday, December 12, introduced several new features to what is always a memorable annual occasion. The usual set-piece President's Concert was discarded in favour of visits to various parts of the College, enabling Her Majesty to see the maximum number of students at work.

On her arrival at 3.30 pm the President was received by members of the Council, the staff and the Board of Professors, the latter in their academic robes making an impressive splash of colour in the Inner Hall. Then to the Concert Hall for a short and sprightly performance by the Bach Cantata Club most ably conducted by Denys Darlow. The Director, Registrar and one or two members of the Council then escorted Her Majesty to the Recital Hall in the New Building to hear part of a Master Class given by the legendary Nadia Boulanger while the rest of us made our way to the Parry Theatre.

When The Queen Mother arrived in the theatre she presented medals and prizes to senior students and settled down to watch an excerpt from 'Hansel and Gretel,' culminating in a dazzling display by the Witch on roller skates which fairly brought down the house. It was the funniest performance I have ever seen in the College, and the producer, Andrew Downie, and the students who performed deserve great credit. It was evident that Her Majesty, unlike Queen Victoria, was much amused.

Tea followed in the Donaldson Room, where Malcolm Fox, President of the Students' Association, presented the members of his Committee to the President and the Opera cast in costume lent a bizarre touch to the scene. The Royal departure was signalled by two fanfares, one on Her Majesty leaving the Donaldson Room and the other at the College entrance. This was no mean feat, as Mr Ernest Hall and his band of trumpeters had to double up several flights of stairs between fanfares, but it was accomplished superbly.

The most striking feature of this visit was the very happy atmosphere which prevailed. Wherever Her Majesty appeared there was warm and spontaneous applause reflecting the deep affection we all feel for our Royal President. The visit gave great pleasure to the College and we feel that Queen Elizabeth enjoyed it as much as we did.

J. T. S.

THE CORNELL UNIVERSITY MUSIC REVIEW

We are saddened to read in the latest, the eleventh, annual issue of this *Review*—which was founded by Sir Keith Falkner—that this is also to be the last issue. The Editor, John Kirkpatrick, has recently left Cornell to go to Yale; it has evidently not been possible to find a successor, and 'fiscal stringency' also 'precludes this budgetary item!'

Apart from the fact that the *RCM Magazine* and the *Cornell Review* have both been printed for many years by the same printer, it is also of interest to see *RCM* composers represented in recent Cornell programmes (Britten, Dodgson and Howells) and a visiting artist was one of College's most famous ex-students, Julian Bream.

RCM UNION REPORT

The Annual General Meeting was held on November 27 in the Donaldson Room and was attended by over 70 past and present students. The Honorary Officers were re-elected *en bloc* and as a result of a ballot, there having been three nominations, Mr Harvey Phillips was elected to fill the vacancy on the General Committee caused by the retirement of Mr David Parkhouse after six years consecutive service.

The Director read a letter from Miss Carey Foster regretting her absence from the Meeting. This was the first Annual General Meeting she had missed since becoming Honorary Secretary thirty years ago. All those present wished her a speedy recovery after her recent operation.

After discussion it was agreed that the Life Membership subscription should be raised from £10 to £15 from September 1, 1969. It was also agreed that, should the Annual subscription be increased at a future date, the Life Membership subscription should be in the ratio of fifteen times the Annual subscription.

It was with great regret that we learned of the sudden death of Mrs Maria Bishop, a founder member of the Union. The exact date when she first became a helper in the Union Office is lost in the mists of the past. Her cheerfulness, the quiet charm of her relationship with everyone and her willingness to undertake any work which needed doing will be sadly missed.

The 'At Home' will take place on Wednesday, May 28, at 7.15 pm. Please make a note of this date.

SYLVIA LATHAM,
Honorary Secretary.

NEW MEMBERS

Burridge, Mrs John (Marion Christmas)
Cobb, Miss Margaret
†Emanuel, Miss Phyllis
*Gibson, Alexander
Gordon, Mr William
*Hearn, Miss Josephine

*Lightoller, Miss Elisabeth
Oxlade, Mr John
*Pasco, Miss Ruth (Mrs A. C. Townsend)
*Sanders, Mr John
*Sommers, Mr Dennis

*Life Member
†Re-joined

RCM ANNUAL DINNER, 1968

The Annual Dinner in the Concert Hall on October 2 was in one respect unique. Except for Miss Cooper, the popular chatelaine of Queen Alexandra House, and Malcolm Fox and Jane Grice, President and Secretary of the Students' Association, all our official guests came from the Marylebone Road, led by Sir Gilmour Jenkins, an old friend of the College and recently appointed Chairman of the RAM Board of Management. Sir Thomas and Lady Armstrong honoured us with their company, supported by Professor Anthony Lewis, the new Principal, and his wife. Our other friends from the RAM comprised Mr Stanley Creber (Secretary-General) and Mrs Creber, Mr Derek Gaye (Director of Studies), Mrs Faith Deller (Lady Superintendent) and Mr Robin Golding (Director of the Junior Department).

In fact we had secured all the top brass from the Other Place, a phenomenon wittily emphasized in Mr David McKenna's speech proposing the health of the guests. He described their close connections with the RCM and hinted that the present occasion was in the nature of a take-over bid; however, we liked them all so much that we were most anxious to know them better. Replying, in a typically fluent and thoughtful speech, Sir Thomas Armstrong confessed his great affection for the RCM and his admiration for the Director.

The evening closed with a short organ recital by Jerry Brainard, the new Francis Toye exchange scholar from the Eastman School of Music, New York. It was an impressive performance; around us the floodlit portraits of famous musicians looked on in grave approval; and one was reminded of some lines written recently in tribute to that beautiful hall.

*Then, Royal College, let us sit
With famed musicians all around
Within that hall so finely lit,
So brightly filled with splendid sound,
And hear the music of the quires
Go winging up towards the light
Beneath those grey fantastic spires
Which dominate the island site.*

J.T.S.

Works by
SIR HUBERT PARRY

(February 27, 1848—October 7, 1918)

Monday, October 7, 1968

The Songs of Farewell provided the main fare for this Chamber Concert. The Choir Training Class under Mr Richard Latham sang them with a rare appreciation of their beauty, subtle shading and clear enunciation. These Songs show Parry at his finest and are in some ways the summit of his life as a composer.

Parry was always at his happiest when writing for the voice and the English Lyrics well exemplify his powers in this direction. As Dr Howells had said in his lecture during the afternoon:—'But the songs are not so much an easy-going gift to the general run of singers as a challenge to those among them who could recognize and reveal their essential nature. For the songs are, at best, supreme examples of how English verbal rhythms can find their true counterpart in musical settings. At all times Parry had it in mind that all singing must be speech glorified.' Suffice it to say that both the soloists, Caroline Friend and Brian Rayner Cook, met the challenge amply.

Parry, it must be confessed, was not so felicitous in writing for the organ. The chief merit of the pieces included in this concert was that they provided an occasion for our welcoming back to the console that fine artist, Dr George Thalben Ball. With his subtle and well controlled registration as well as his brilliance when demanded he set himself up as an eloquent advocate for this music.

CREES LECTURE, OCTOBER 7, 1968

On this day, the fiftieth anniversary of our second Director's death, many friends of the Royal College gathered in the Recital Room to hear Herbert Howells talk on Hubert Parry. Nobody could have been better fitted for the task; first because he could do it with knowledge, second because he could do it with conviction, and third because he could do it with love.

But there were many other factors that made Dr Howells the ideal lecturer. He has style, clarity, humour and an unfailing sense of timing, but perhaps above all a gift of communion with his hearers.

It is impossible to reduce the wide-ranging thought and wisdom contained in this talk (lecture conveys an idea too formal and impersonal) to a mere precis. The speaker guided us through 'the long and often uneven progress from 1862 to 1918,' dwelling on the many-sidedness of Hubert Parry in a search for 'the authentic Hubert Parry.'

There were milestones by the road before what Parry himself prophetically called 'The last milestone.' 'Prometheus Unbound' was certainly an important one—it shook the complacent Festival-addicts, who dubbed it with such damning adjectives as 'modern' and 'Wagnerian.' 'Blest Pair of Sirens' must be another milestone—the work that brought a new note into choralism, and was a startling demonstration of how to establish music's poetry with Miltonic structures' as Dr Howells described it. 'Job' has some claim to be another landmark set up while Parry was already busy teaching and lecturing at the comparatively young Royal College of Music.

Dr Howells showed us how other 'progresses' had started during Parry's; progresses with their own milestones such as 'Gerontius' and the 'Tallis Fantasy,' but Parry, sympathetic though he was, was ever true to Parry, and he crowned his steadfastness with the 'Songs of Farewell.'

The talk was interspersed with some admirable examples of Parry's music admirably performed. Dr Howells himself gave the world premiere of 'My First Peice' written when Parry was a boy of 14 at Eton. A quartet (Della Jones, Doreen Walker, Glyn Davenport and John Cullingford) sang the Part-Song 'Since thou O Fondest and Truest,' and Thomas Allen gave splendid performances of four of the English Lyrics with Graham Bond as an accompanist of really musical quality. Dr Howells cannot be thanked too warmly for holding us in thrall for what was apparently seventy minutes by the clock—but it was one of those timeless experiences.

GUY WARRACK

SIR HUBERT PARRY

We have been asked to state that the cause of Sir Hubert Parry's death was either blood poisoning or an intestinal complaint, and not as stated on p. 78 in our last issue.

Interview Three

A conversation with

ANTONIO BROSA (Continued from Volume LXIII No. 3)

When did you meet Bartok and Kodaly?

I met Kodaly here in London. On that occasion I was playing the Bartok Rhapsody (or Fantasy, I do not remember) for violin and orchestra. Well, I was playing and Edward Clarke was conducting, and it was in the Concert Hall of the BBC, I noticed two people in the Concert Hall who came for the rehearsal and stayed for the performance. Afterwards they came to speak to Clarke, a man and a lady, and Clarke introduced my wife and me. They happened to be Kodaly and his wife, and they were very, very nice and complimentary. We went to have dinner together with Edward Clarke at an Italian restaurant *Casa Prada* and it was all very delightful, but the one who talked most of the time was his wife, Mrs Kodaly who talked French. It was very *gemütlich*. He hardly said anything at all and was very serious, and Edward Clarke was also talking. I told Mr Kodaly that in a few days my quartet would be playing his quartet at the BBC. He was very pleased at this news. Later my wife wrote to him telling him that at such and such a time we would play his quartet and could he listen. And then he wrote me a letter — it was very funny — in which he congratulated me for the best performance of his quartet, but unfortunately something went wrong with his wireless and he couldn't hear it, but he thought it was a wonderful performance! He was very, very nice.

That meeting was here, and before the war?

Yes, just before the war, because afterwards he came here.

And when did you meet Bartok?

I met Bartok in 1910 in America, I think in October, in Washington with Andrew Schullhof, and it was soon after that he gave me the right of playing the first performance of his concerto in America. The first world performance had been played by somebody else in Holland just before the war.

What was he like at the time when you met him? Very depressed? Very ill?

Very depressed, yes, but in a way he was not ill, but thin and serious and tragic. He seemed to be fighting against something.

He was not very well-off, was he?

No. It was amazing. I am told that he had composed his third piano concerto for his wife, and although this was a new work by Bartok, to be given its first world performance by his wife, she could not find anybody to take it, and Bartok had to die before anything was done. After he was dead, his agents at last were able to find an engagement on the wireless in New York for his wife to play it. It is very curious, to think that nobody performed the Bartok Violin concerto at all till quite a lot after Bartok was dead.

Did you first meet Britten in America?

No, Britten I met here many years before, when he was 15 or 16 years old.

That was when you knew Frank Bridge, was it?

Yes, when I knew Frank Bridge. We were living in Bedford Gardens and Frank Bridge used to live at number 4 in the same road. I met Frank Bridge because of his Quartet No. 3 that my quartet played. In the course of working at it we asked him to come and hear us playing it and he became very friendly. All this became very valuable when later the Brosa String Quartet was chosen by the British SPNM to perform it at the International Modern Music Festival that in that year (September 1928) was going to take place in Siena, Italy. You know that every year it is given in a different city, Berlin, London, Paris, etc. It was also decided to give the first performance in Europe, in this Festival, of the Bloch Piano Quintet which my quartet performed with the well-known pianist Franck Mannheimer. This work was the last of the Festival and it had a terrific success. Several times we heard shouts. As we went to bow we wondered if that noise was for good or bad and I kept looking for things 'thrown' at us; I thought it was a repetition of the Webern episode. At last we realized that they genuinely liked it.

You did not perform any Webern?

No. That was the Kolisch quartet.

Did they play the famous string trio?

Yes . . . when someone protested in the name of 'Il Popolo d'Italia.' They had to throw out the correspondent of the 'Popolo d'Italia' and Prince Chiggi was very upset because that was the time of Mussolini and he was a great friend of Mussolini. He thought it would make great trouble. Forcefully they had to throw him out. Half of the hall was whistling and the other half of the hall was applauding—we were all applauding and others were just whistling. That was a famous night!

There is a marvellous account of that by Spike Hughes, isn't there?

Yes: he was there and I met him, and Christian Darnton also, two very great friends.

Did you not give the first performance of the Benjamin Britten concerto?

Yes, in America, with Barbiroli conducting the New York Philharmonic in the Carnegie Hall, N.Y., in 1940. That was one of the most exciting experiences of my life. We gave two performances of it and it had an overwhelming success.

When was it you met Van Dieren?

That was much before the war, in 1927 or 1926, and we played his quartets. We must have played in the Wigmore Hall the Quartet No. 3 in 1931 or 1932, soon after he had died.

Was that when Lambert was there?

Yes, Constant Lambert was there at the concert. There was a strange thing happened at that concert. After we finished playing the quartet, people applauded and we bowed, and we went out and came back again and bowed, and apparently Constant Lambert said to the person next to him: 'Who is the fifth person bowing with them?' Lambert's neighbour said: 'Fifth person? I can't see anybody' and Constant Lambert said 'Yes, there is a fifth person.' I did not hear of that until a long time afterwards, perhaps a year afterwards, when someone said to me: 'You know Lambert said that he saw a fifth person when you bowed? Who was he? Was Van Dieren with you when you bowed?' and I replied: 'Oh no, Van Dieren was dead.' I was very puzzled, but many years after the war I went to give a recital in Holland with Reizenstein, and I played many other things, including the first performance of the Van Dieren Suite—a very difficult Suite for violin alone which I love very much—I think it is a wonderful composition—and so I played it there. I had written to Van Dieren's mother who lived in Amsterdam and said I was going to play, and I invited her to come, if she would care to, as I was playing her son's Suite. She came, and afterwards wrote me a lovely letter—I have it here—in which she thanked me because, apparently, while I was playing the Suite she had a sort of contact with her son who had died. Now, isn't that something! . . . The two happenings are extraordinary—very eerie—I do not know if these things can be true or not, but there do seem to be strange things in life. We cannot take it all for granted that such things do not exist; he was a very, very sensitive man, great musician, very intelligent, and clever poet and writer, exceptionally gifted. He had been ill for a great many years with kidney disease, and suffered a terrific amount. When we used to go and play the quartet to him and he would listen, you could see that he was in terrible pain because you could see the perspiration coming out of his forehead. He was an extraordinary man and was very friendly; he wrote me a wonderful letter which I can show you.

What about other modern composers? Did you meet American modern composers—Copland?

Copland, yes, and I played his sonata. I met several other composers, including Roy Harris and Samuel Barber.

Not Gershwin?

No, not Gershwin!

What about Poulenc? You said you had met Poulenc.

Poulenc, yes, I met him. I had the pleasure to play in the same concert in Haslemere. He was playing for his friend, the singer, in part of the programme, and I was playing in another part of the programme. That was when I met him.

Did you play his sonata?

Yes, in a special public BBC concert of music by Poulenc at the Paris Cinema with Ernest Lush. We played his sonata (Sonata 1936 I think it is called). It is said that it describes the execution during the Spanish War of Garcia Lorca, the Spanish poet. In the last movement there is a great cry; it is an unearthly sound; I like the work very much.

And Prokofiev?

Yes, I met Prokofiev—he was really a remarkable man. I had the opportunity of knowing him a little bit because he used to come and play here piano recitals that nobody liked, but I used to go to hear him, and I used to talk to him about his Violin Concerto that I had to play at a BBC Promenade Concert. Then we went to Paris to play his quartet in a Mrs Elisabeth Coolidge Festival, and we went to play it to him in his flat and he listened and gave us advice. He was a very individualistic man, very serious also, no laughing, no joking, very serious. He was like an automaton. He would walk one-two-three—like a soldier, with stiffness, walking to the other side of the room. Then he would return to get something, and would come back again one-two-three. He again was very nice and, as I was a Spaniard, he told me his wife was Spanish. She was a soprano, a very fine one, but she was not singing any more because they had a motor-car accident in which both of them were hurt, especially his wife; her head was injured very badly and she was having awful headaches and could not perform any more.

Are there any very modern composers, modern Spanish particularly, that you met?

Yes, but English mostly.

You have played the Walton?

Walton gave me the first two movements of his Concerto. I was playing in a film in which the protagonist was a violinist. The actor was Raymond Massey (the violinist) and the actress was Elisabeth Bergner. The film was called 'Dreaming Lips.' The director was her husband, Dr Czinner, and the music director was William Walton, and the conductor of the orchestra was Boyd Neel, and the orchestra, I believe, was the L.S.O., and I had to play the last movement of the Tchaikowsky, the Beethoven concerto with cadenza, and a waltz by Tchaikowsky because Dr Czinner wanted to make a little joke. When the violinist had played the concerto very successfully, they wanted him to play an encore, and he started to play as an encore this waltz by Tchaikowsky that starts 'da de da de da da da da' and everybody thought he was going to play the Beethoven concerto again! That was the whole joke, but while we were there I asked Walton if he had written anything for the violin, and he told me he was writing a concerto for Heifetz and I said: 'Oh, that is very interesting. May I see the concerto, please?' Would you show it to me?' And he said: 'Well, yes, I could, but as a matter of fact I am very fed up because I do not know very well how to write for the violin,' and I said: 'Well, nowadays you can write anything at all, anything you like, for the violin,' and so eventually he had a copy made. He had written two movements, the first and the second, and he lent it to me and I practised it, and he came home and played it with me and I made a few suggestions and so on, and he wrote to Heifetz telling him about this and sent him as samples the two movements. Heifetz replied that he was not quite sure that he liked them as Walton wanted them and he suggested that he went to America and worked it out with him, Walton was very upset about this. He said: 'For tuppence I would give it to you.' I said: 'I am not Heifetz. He can play it anywhere he likes. He can make records—I cannot.' Besides, he had commissioned it I believe. Then there was an international fair in New York and the British section sent Solomon to play the Bliss concerto, and somehow William Walton went also in some capacity and there saw Heifetz, and together they worked on the third movement. That is how the concerto took shape, and so I never played it to the public, but I have the manuscript copy of the first two movements: unfortunately nobody asked me to play it, but I have taught it to several of my students who are able to tackle it, because it is quite difficult.

Which was your favourite conductor for accompanying? Which would you have been most happy with if someone had said 'Play this concerto and choose your conductor?'

I had better not say!—but still, I like Sir Adrian Boult; I like Barbirolli—they are all marvellous—and Sir Malcolm Sargent, of course—yes, I have played quite a good many

times with him. I think the time that I enjoyed best was the Beethoven concerto with Sir Malcolm Sargent in the Albert Hall. I remember one thing that rather impressed me. I went to play to him at his house and he sat down at the piano to accompany me with a full score and he played it, in his own way, beautifully. I was rather impressed by it.

He did not have his budgerigars at the time, did he? He often rehearsed with budgerigars on his shoulder, I'm told.

No, he did not!

Which concerto do you like best, if you were given the choice of one to play?

I think the Brahms, most probably. And oh! I forgot about Sir Henry Wood! Yes, of course! I played many times with Sir Henry and I did like him very much indeed. He was as safe as houses and kindness itself.

Did you play for Leslie Heward?

Yes.

He was supposed to be exceptionally gifted.

Yes, he was from Birmingham. I played once or twice with him.

Harty, I expect, too?

Harty also, yes, and Hart, funnily enough, was my first accompanist, the man who accompanied my first recital here in 1919 at the Aeolian Hall. He was the pianist.

You probably also met Ireland and Bax?

I played Ireland's sonatas and trios with him several times. We performed Bax really for the first time in Germany, with my quartet. We used to play different modern works and especially British works by Bax, Arthur Bliss, Alan Bush, Bridge, Delius, Goossens, and Vaughan Williams, and we included them in our recitals in Germany and America. We were the first ones to play the Bax quartet and Vaughan Williams' quartet in Germany, and I played his concerto, and 'The Lark Ascending.' The first time I played that was with Sargent, when I had the morning dress, the wrong clothes! I thought it was an afternoon concert but it was an evening one, so very quickly my wife had to send me my evening dress! That gave an opportunity to Sir Malcolm for a little speech!

Did you play any Reizenstein?

I played one or two of his compositions. I mostly played with him as a pianist. He was a great friend of mine and I enjoyed playing with him very much.

That has not been the most embarrassing thing that has happened to you, has it?

No, not quite! I played at one of my recitals in that same morning dress, in New York Town Hall. I had not worn it for a long time and found it too small. I had broadened! I had to cut the lining. My waistcoat was also cut, and if anybody had seen me, they would have thought 'My goodness! Mr B-rosa is down to his last penny!' It was awful, but I had to play in it because it was too late to get another one, or hire one. Anyhow I preferred to play in my own things.

Did you know Stanley Bate?

Yes, I did. I met him and played to him his concerto when I was working at it. I gave the first performance of his concerto during the time of the Coronation. Richard Austin conducted and I enjoyed playing it with him very much. Stanley Bate was a very disappointed and unhappy man.

Wasn't he a pupil of Boulanger?

Yes, I think so. The concerto is very good, but his work never got up and he was depressed. He finally died . . .

Eugene Goossens, of course, I have known for many years, and I have played sonatas with him and he wrote a concerto also and I played the sonata in one of his concerts with Lamar Crowson which I enjoyed very much and whom I did not know before.

My quartet performed several of Arthur Bliss's works including one or two first performances. We played a septet or nonet, I think, in a festival, and the oboe quartet with Goossens.

And Malipiero?

I gave the first performance here of the Malipiero violin concerto at the Proms. At the rehearsal in Queen's Hall with Sir Henry Wood the brass and percussion played so loud that I could not be heard. This reminded me of a story of my wife's grandfather the famous singer Sir Charles Santley. When he was touring in Australia in a rehearsal the brass came in very heavily. He stopped the orchestra and said: 'Come on boys, let's do it again, a little louder please.' 'Bang' came out the brass. 'No! No!' said Sir Charles, 'much louder, much louder. Let's do it again' 'BRROOOOOMM!' 'Ah' he said, 'I thought you could do it; but remember boys, tonight it has to be **piano**!'

So I proceeded to mark all the parts *p* and *pp* in the score and it was copied in the parts. At night it was brilliant, it was OK!

COMMANDATOR ANTONIO BROSA

Congratulations to our esteemed colleague who was awarded the Encomienda de la Orden del Merito Civil by the Spanish Ambassador in London on June 20 last.

GIOACCHINO ROSSINI

1792—1868

by JOHN OXLADE

Gioacchino Antonio Rossini was born in Pesaro on February 29, 1792, less than three months after the death of Mozart, and died in Paris on November 13, 1868. His comparatively long life thus spanned the period which began with the first important works of Beethoven, and included the works of all the early Romantic composers, all of Verdi's operas before Aida, the first two parts of the 'Ring,' Tristan and Die Meistersinger (1868). Like Purcell and Mozart, he achieved great renown before the age of twenty-one, and retired at the age of thirty-seven for reasons which have always been, and will probably remain, the subject of some controversy. Rossini's first opera, 'La Cambiale di Matrimonio' was composed in 1810 and was the first of a long line of Italian operas (both serious and comic) of which he produced at least one (and as many as five in 1812) each year until 1823. While Bellini (from 1825 to 1835) and Donizetti (from 1824 to 1844) continued the good work in the Italian field, Rossini departed for Paris, and there produced his five French operas, of which the first, 'Il Viaggio a Reims,' was really a stage cantata with a ballet written for the coronation of Charles X in 1825. 'Moise,' a reworking of 'Mose in Egitto' (1818) and 'Le Siege de Corinthe' (also 1827) which was based on 'Maometto Secondo' (1820) differ from the Italian operas, in being far less elaborate vocally, in having fine choruses and even subtler orchestration, and also a grandeur and power found only in the late works of Gluck and Cherubini. These two operas are virtually the transition in compositional terms between the Classical operas and the 'Grand' opera genre of which the first example was Auber's 'La Muette di Portici' (1828) and which, via Rossini's own 'Guillaume Tell,' established itself with Meyerbeer's 'Robert le Diable' (1831). Thus Rossini had virtually founded two of the three schools on which opera for most of the remainder of the nineteenth century was to be based.

Perhaps Rossini's greatest influence was on his successor in Paris: Giacomo Meyerbeer (1791-1864). A German Jew by birth Meyerbeer spent his younger days in Vienna, but in 1815 travelled to Venice, on the advice of Salieri, where he heard the immensely successful 'Tancredi,' and produced his first opera in the style of Rossini, 'Romilda e Constanza' in 1817. His earlier German Operas had been unsuccessful owing to the great popularity of Rossini in Austria and Germany so Meyerbeer decided to continue to emulate his slightly younger contemporary. 'Semiramide Riconosciuta' was produced in Turin in 1819, and 'Emma di Resburgo' at the San Benedetto Theatre of Venice—the same stage on which Rossini had just triumphed with 'Eduardo e Christina.' Meyerbeer's extremely successful Italian operas continued to be produced alongside Rossini's,—'Margherita d'Angiù' (1820) at La Scala, 'L'Esule di Granata' (1822) and finally 'Il Crociato' (with Velluti) at la Fenice, Venice in 1824. Although Weber, his friend from Darmstadt, (where both composers had been taught by the Abbe Vogler) deplored Meyerbeer's Italian tendencies, and disliked Rossini even more for his great success in Vienna (to the detriment of the operatic reputations of both Weber and Schubert), it was in Meyerbeer's interests to continue to imitate Rossini's style. Thus when Rossini moved to Paris as

Director of the Theatre Italien in 1825, Meyerbeer also moved to Paris and persuaded Rossini to perform 'Crociato' there in 1826. Five years later came the overwhelming success of 'Robert le Diable,' the factor which is supposed to have confirmed Rossini in his decision (following the breaking of his contract with the Paris Opera as a result of Charles X's dethronement in the 1830 Revolution) never to write another opera. Meyerbeer thus succeeded Rossini as the leading composer of French opera in Paris.

Of Rossini's early operas 'La Cambiale' (1810), 'La Scala di Seta' (1812), 'La Pietra del Paragone' (1812, in the finale of which the 'Rossini crescendo' is first heard, and which was successfully revived at Glyndebourne recently) and 'Il Signor Bruschino' (1813) are the most significant before 'Tancredi' (1813), which brought its composer European fame. It contains the most passionate music Rossini ever wrote and was a favourite work in the early part of the last century. The orchestral writing acquires a new strength and subtlety in this opera, as it does in 'Semiramide' a work to come ten years after, and the first to use a full military band on stage. Both operas have fine duets for soprano and contralto, and it is to be hoped that the earlier opera will soon be revived by the two great singers who have recently made possible the revival of Semiramide, notably Joan Sutherland and Marilyn Horne. The overture to 'Aureliano in Palmira' survives in 'Il Barbiere,' the third of the comic operas which followed 'Tancredi,' (the others being 'L'Italiana in Algeri' and 'Il Turco in Italia') and which is now universally accepted as the great masterpiece in 19th Century comic opera.

'Otello' (1816), like 'Armida' (1817) requires a large complement of tenors, a fact which has tended to keep both works out of the repertory. The part of Desdemona in 'Otello' is one of the few which does not require a virtuoso singer: evidently Rossini saw the character much as Verdi did, though dramatically Rossini's Desdemona is a good deal less insipid than Verdi's meek heroine. Rossini was obliged to change the tragic ending for the Rome performances as it so distressed the public; a pity, since the ending was possibly the finest part of the score. 'La Gazza Ladra'—an early 'study in realism' as one writer has put it—met with an overwhelming reception at its premiere at La Scala in 1817. All the music was new, although there were echoes of 'Cenerentola,' and the outstanding features of the work, in addition to the overture, were Ninetta's cavatina 'Di piacer mi balza il cor', the prayer and extended trio for Ninetta, her father and the mayor, and the magnificent Tribunal scene which foreshadowed Verdi. The ensembles in 'Gazza Ladra' show the increasing importance which Rossini attached to them in serious opera: those in 'Semiramide' are perhaps the most powerful and most effective, but the finales in the earlier comic operas such as 'L'Italiana' are equally fine.

Rossini's success during Meyerbeer's 'Italian' period was less conspicuous. Apart from the great success of his 'azione tragico-sacra' Mose in Egitto (Naples 1818) with its choral prayer in Act III 'Dal tuo stellato soglio' and the fine writing for the two low bass parts of Moses and Pharaoh, Rossini fared less well with the other operas. 'Adelaide di Borgogna,' 'Ermione,' 'Riccardo e Zoraide' and 'Eduardo' (which contained nine numbers from 'Adelaide,' seven from 'Ermione' and three from 'Riccardo') and 'Blanca e Faliero' did little to enhance Rossini's reputation. Somewhat more successful were 'La Donna del Lago' (Naples 1819), based on Scott's novel 'Marmion,' and written for Colbran, Pisaroni and Davide) and 'Maometto Secondo' (1820). The conductor of 'Matilde di Shabran' (1821) received somewhat greater acclaim than its composer. His name was Paganini. Ignoring Beethoven's advice to 'give us more Barbers!' Rossini then set to work on an opera which is undoubtedly one of his most magnificent; namely 'Semiramide,' which, as Bernard Shaw has written, has 'an Egyptian grandeur, a massiveness as of the great Pyramids, a Ninevite power and terror far beyond anything that Beethoven had ever achieved'.

Of Rossini's two final works, the opera-bouffe 'Le Comte Ory' and the grand opera 'Guillaume Tell' much has been written. The first consists of most of the score of the not very successful 'Il Viaggio a Reims' with twelve new numbers. Berlioz, usually a harsh critic, wrote that it 'forms a collection of diverse beauties which, if divided up ingeniously, would suffice to make the fortune of not one, but two or three operas.' The most enchanting part of the work is the second act trio 'A la faveur de cette nuit obscure' which Toye describes as being 'Worthy of Mozart at his best.' 'Guillaume Tell' (1829) has tended to be classed more as a document than a live musical drama, rather like Gluck's 'Iphigenia en Tauride' and Mozart's 'Idomeneo.' With the right singers, in an age when stylistic accuracy is the order of the day, and works are performed as they were written, there is every chance of a successful revival—perhaps with Caballe, Gedda, Massard and Malas, and with a great conductor like Giulini. The high points of the opera are unsurpassed in French grand opera: the duet 'Ah! Matilde, idole de mon ame,' Tell's third act prayer 'Je te benis,' Mathilde's 'Sombre foret' and the fine choruses. As Hanslick has said, 'with Tell a new era for opera began and not only in France.'

Rossini had definite ideas about vocal embellishment. Clara Novello was much admired by Rossini for her Mathilde (William Tell) and tells us that she once asked Rossini if the second verse of the cabaletta should be varied. His reply was that 'the repeat is made expressly that each singer may vary it so as best to display her (or his) particular abilities. Therefore the first time the composer's music should be sung as it is written.' Apart from these ornaments which were thus left to the artist's discretion, Rossini was very careful (particularly after Velluti's ingenious 're-working' of much of his role in 'Aureliano in Palmira' in 1813) to write out in full the ornaments precisely as he required them. The first opera to be so written was 'Elisabetta, Regina d'Inghilterra' for his future wife Isabella Colbran. Other roles written for Colbran were the leading soprano parts in *Otello*, *Armida*, *La Donna del Lago*, *Mose*, *Semiramide* and *Maometto II*. Rossini adapted the original ornaments in certain cases for Colbran as the quality of certain parts of her vocal register changed in the years after 1815. It is noteworthy that Rossini re-wrote the ornaments and transposed much of the writing in *La Donna del Lago* and *Semiramide* for Patti when she sang these roles in Paris in the early eighteen-sixties.

Rossini himself sadly admitted in 1858 'Ahi noi! perduto il bel canto della patria!' (Alas for us: our national heritage—bel canto—is lost). He attributed this to the vocal strain (considerable in those pre-Wagner days) imposed by the heavy roles in such operas as Verdi's *Nabucco*, *Macbeth*, and *I Lombardi*. He was also at pains to point out that, contrary to general belief, 'bel canto' did not simply mean 'fioriture.' It is neither a kind of voice, nor a kind of music, but a style of singing: moreover one which within its own terms was accepted by artists, composers and audiences as a valid, musical and dramatically expressive art. Of the great singers of his time such as Nozzari, Davide, Garcia, Rubini, Marcolini, Colbran, Sonntag, Pasta and Malibran, he considered Colbran the greatest, but Malibran the most compelling, particularly as Desdemona in *Otello* (1816). Marietta Alboni was his favourite pupil and sang Tancredi, Malcolm (*La Donna del Lago*), Isabella, Cenerentola, Pippo, and Arsaces, the last-named role on the occasion of the opening of the Royal Italian Opera (Covent Garden) when the critics said of her: 'perhaps a more perfect singer was never heard.' The great French soprano Laure Cinti-Damoreau created the principal soprano roles in all the five Paris works and was succeeded by Mme. Julie Dorus-Gras who was prima donna of the Paris Opera for fifteen years. The Garcia family between them sang a number of Rossini roles: Manuel Garcia I was the first Almaviva, and also created Norfolk in 'Elisabetta' (1815); Maria Malibran and Pauline Viardot (his daughters) sang Tancredi, Desdemona, Ninetta, *Semiramide*, *Rosina*, *Isabella* and *Arsaces*.

After the close of the reign of Patti at the end of the last century no new Rossini singers appeared on the scene, and with the newer operas of Wagner, Verdi, Puccini and Richard Strauss taking precedence in the standard repertory, nearly all the great 'Bel Canto' Operas of Rossini, Bellini and Donizetti as well as the early French grand operas of Rossini, Auber, Meyerbeer and Gounod faded from the scene. Perhaps recognition of Rossini's genius was inspired anew by the singing of Conchita Supervia in the 1930's. The success of Maria Callas in 'Armida' and 'Il Turco in Italia' during the early 1950's proved to be the foundation of a genuine revival particularly of the important serious operas of Rossini, and later of those of Bellini and Donizetti. Of those Rossini works performed since the emergence of a new school of great 'Bel canto' singers during the last few years (Callas, Sutherland, Berganza, Horne, Caballe, Alva, Benelli, Alexander, Pavarotti, Alfredo Kraus, Malas, Flagello, Massard), the most outstanding revelations have been *Armida*, *Otello*, *Elisabetta*, *La Gazza Ladra*, *Moise*, *Le Siege de Corinthe*, and *Semiramide*.

Rossini has not really fared consistently well in England. The first 'complete' Rossini opera to be performed at Covent Garden was 'Semiramide,' which was given under the title of the 'Maid of Judah' or 'The Knights Templar' (adapted from Scott's 'Ivanhoe'), in an adaptation by Michael Rophino Lacy (an Irish musician who had come to London as Leader of the Ballet of the King's Theatre in 1820) on March 7, 1829 having been first performed (in the original version) in London at the Haymarket Theatre on July 15, 1824, with Pasta and Lucia Vestris. Lacy may have derived his idea from 'Ivanhoe' which was a pastiche of music from *Semiramide*, *Mose*, *Tancredi* and *Gazza Ladra* fitted to a French adaptation of Scott's novel given in Paris in 1826. Later, in 1830, 'La Cenerentola' (under the title of 'The Fairy and the Little Glass Slipper'), was given in another of Lacy's adaptations: that is a selection from *Cenerentola*, *Armida*, *Maometto Secondo* and *Guillaume Tell*. In fact, even Mozart at this stage fared no better: in 1819 'Le Nozze di Figaro' was billed thus: 'The Overture and music are chiefly selected from Mozart's operas (sic) and the new music composed and the whole arranged and adapted to the English stage by Mr Bishop.' Covent Garden finally mounted a fine production of *Semiramide* (admittedly still in English) in 1842 conducted by Sir Julius Benedict and with Adelaide Kemble in the title role. Giulia Grisi was a striking *Semiramide* and sang the role at the opening of the new Italian Opera House (Covent Garden) in 1847,

the year in which all the operas were by Mozart, Rossini, Bellini, Donizetti, and in which Grisi also sang nine other leading roles in a total of forty-seven performances, as did Alboni. Grisi's best roles were Ninetta (*La Gazza Ladra*), and Elena (*La Donna del Lago*) both of which she sang many times during the years 1834-61, missing only the 1842 season. Grisi, with Albertazzi, Mario and Tamburini also gave the first complete performance of Rossini's *Stabat Mater* in the Salle Ventadour in Paris in 1842. Therese Tietjens (the greatest *Norma* of her time) sang *Semiramide* at Covent Garden in 1870, and Adelina Patti gave one single performance with Schallchi as Arsaces, in 1885. She also sang nine other roles during the season, though seven of these were single performances, ranging from *Rosina* to *Leonora* (*Trovatore*). After this '*Semiramide*' was dropped from the Covent Garden repertory, and since 1889 (when '*Guillaume Tell*' was given for the third time in three successive seasons) the only Rossini opera in the repertory has been '*Il Barbiere*,' apart from five performances of '*Cenerentola*' (1934-5) and '*L'Italiana in Algeri*' (1935) both with Supervia, during the Toye-Beecham Grand Opera Seasons.

'*Semiramide*' itself, which has recently been revived at La Scala, and in Florence, America and Australia will shortly receive another long-awaited performance in London—but not at Covent Garden. Joan Sutherland, undoubtedly the greatest Rossini soprano of the century, will sing the title-role (with Marilyn Horne as Arsaces) in a performance conducted by Richard Bonyngne at the Theatre Royal, Drury Lane, on February 9, 1969. This historic event is the result of the enterprise of the distinguished impresario Michael Scott.

If Rossini was the victim of those contemporary impresarios and artists who misrepresented his art, neither was he fortunate in his biographers, or, indeed, the ordinary chroniclers. Berlioz, who was Rossini's most prolific critic disliked Stendhal intensely and referred to 'M. Beyle, who wrote Rossini's life under the pseudonym of Stendhal (much of it copied from Carpani) and also the most irritating lucubrations on music, for which he fancied he had some feeling.' Berlioz praised '*Il Barbiere*' and '*Guillaume Tell*' but attacked Rossini particularly because his work was the antithesis of all that Berlioz revered in the Classical French School.

Rossini influenced considerably the many composers who followed him: Bellini, Donizetti, Verdi (particularly in '*Trovatore*,' '*Aida*,' and the early operas), Meyerbeer, Auber, and Offenbach, and has also been highly thought of as a model for composition by modern composers including Benjamin Britten, and Hans Werner Henze (especially in the operas '*König Hirsch*' and '*Der Prinz von Hamburg*.'). Rossini's innovations—notably the use of full orchestra in recitatives and the writing out in full of vocal embellishments, the highly developed use of the orchestra as a musico-dramatic element in operatic writing, the reduction in the number of bravura arias for the leading characters to one, and the establishment of the cavatina-cabaletta aria form, the extensive use of the bass and contralto voices, and the powerful, dramatic and brilliant ensemble writing—were admired and adopted by all the composers of true music drama for the next three generations. Rossini's models were Jomelli, Paisiello and Mozart, but he was basically a Romantic composer and, like Beethoven, combined Classical dignity with a powerful and Romantic spirit. Writing to Camille Bellaigue three years before his death in 1898, Verdi said 'I share your admiration for "*Guillaume Tell*," but how many sublime and exalted passages are to be found in Rossini's other operas.' Rossini was, as Verdi said, 'A glory to Italy!'

TO A SEAGULL

O my friend. Does it matter if you slip
On the slimy seaweed, and dance in a rock pool?
Does it matter if you cut your feet on the jagged rocks
And return home bloody from your battle against the waves?
And have you a mother to worry where you are
And to scold you when you return drenched with sea-spray?
And will your mother be cross if you litter your nest
With seaweed and shells that glitter under the moon,
Because you found them strewn, and thought them beautiful?
Was it a teacher or the wind who taught you
The infinite song of the ships and the fish in the sea?
Acknowledge me as your friend, then leave me in exquisite loneliness,
Winging your way home across the tide.

SYLVIA HALLETT (15 years).

THE SOCIAL FUNCTION OF POP MUSIC

The view of so many music lovers that pop music is a creation of the past few generations, is short-sighted, misinformed, and often bigoted. Pop music, under one title or another, is as old as the hills; only its styles and media have changed. It is but one culture among many, in a society based on class distinction; a musical outlet for the working classes in which anyone can participate. It is snobbish to accept Vaughan Williams' collections of folk songs while, because of one's conservatism, dismissing their modern counterparts.

In the Middle Ages, apart from church music, most of the music was 'popular.' Songs, which could be picked up by almost anyone, were sung a great deal and were accompanied by any instrument. These songs travelled all over Europe and were not usually written down. This can rightly be called pop music because the tunes were simple and the words relevant to the social situation of the day. Indeed, these songs show a far lesser degree of sophistication than does pop music today. The music of the troubadours and medieval minstrels however was an exception in secular culture; because the former were mainly of knightly birth, and the latter—while of proletarian origin—provided entertainment for the upper classes: consequently their musical style was different as were their words, which were about things like glorious battles. The whole aim of these songs was not to encourage participation, but simply to entertain.

Although 'pop' and 'serious' music have always existed as two distinct styles, the gap between them has alternately widened and narrowed; for example, the madrigal although an upper class luxury was at times written in a simpler style, and used words more akin to those of pop music.

Music of the Viennese period is sometimes regarded as highly developed pop music. I prefer, however, to think of Strauss waltzes as being 'light music.' On the other hand, a lot of Victorian piano music became so debased that it was absorbed into popular culture.

Since the Victorians, a large number of developments and changes have occurred in pop music. New influences have come to play upon it. The most significant are the prolific growth of Jazz, and the availability of music through the mass media. Jazz is the most sophisticated form of popular music in its wider sense, and has had considerable influence on other musical styles. Although mass media tend to work against spontaneity in folk music, they do perpetuate the tradition of dance. Television has introduced ideas from other cultures and has, along with radio, caused a sharp increase in the rate of supply and demand in pop music.

Nevertheless, the basic social function of pop is unchanged. Although Paul McCartney was completely wrong in saying: 'Pop music is the classical music of tomorrow,' it still has the same relevance and simplicity even if arrangements have increased in complexity and quality. Pop is essential.

NICHOLAS R. WHITE (16 years).

THE TWO FRIENDS

RCM and RCO,
Friendly places that I know
Where the pigeons come to rest
In the fashionable West.

RCO, sedate and tall,
Stands beside the Albert Hall,
On her walls are figures Greek
Incontestably unique.

In her turreted abode
Fronting on Prince Consort Road,
RCM seeks to impart
Every branch of music's art.

But that quaint Victorian box
Proudly raised by Samson Fox
Back in 1894
Now is packed from floor to floor.

RCO had lots of space,
RCM no practice place
So she leased a roomy vault
From the kindly Doctor Allt;

Practice rooms in RCO
Just as 80 years ago
When her students banged the keys
Snug behind that Grecian frieze.

RCM and RCO,
May they ever closer grow,
In a world of violent trends
Naught will sunder ancient friends.

RCO and RCM,
Everyone has heard of them
In the fashionable West
Where the pigeons come to rest.
J. T. S.

BOOKS AND MUSIC RECEIVED

PIANO SOLO

Magpies at Sunrise (2s. 6d.) and
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Ballade

Sonata No 1

Miriam Hyde
Chappell
Alan Rawsthorne
O.U.P. 12s. 6d.
Robert Sherlaw Johnson
O.U.P. 18s.

VIOLIN AND PIANO
Concertante

Alan Rawsthorne
O.U.P. 12s. 6d.

CLARINET AND PIANO
Sonata

Alun Hoddinott
O.U.P. Unpriced

S.A.T.B.
Echo Madrigal

Jasper Rooper
Elkin

S.S.A.A. WITH PIANO
A Winter Birth

Ralph Nicholson
(Words Ursula
Vaughan Williams)
Weinberger

POEMS
After this Sky

Desmond Heath (RCM
student 1943-1947: Pro-
fessional violinist, member
of New Philharmonia
Orchestra).

BOOKS

The Concise Oxford Dictionary of Music
Second Edition edited by John Owen Ward—
Paper covers
The Musical Wesleys

Percy A. Scholes
O.U.P. 12s. 6d.
Erik Routley
Herbert Jenkins 50s.
Austin Niland
Faber & Faber 45s.
Vladimir Stasov
Barrie & Rockliffe 63s.

Introduction to the Organ

Selected Essays on Music

REVIEWS

Cecil Sharp, His life and work
Maud Karpeles
(*Routledge & Kegan Paul* 40s.)

Eighty English Folk Songs
Cecil Sharp and Maud Karpeles
(*Faber paperback*, 13s.)

An Elizabethan Song Book
Edited by W. H. Auden, C. Kallman, and N. Greenberg
(*Faber paperback*, 16s.)

Maud Karpeles worked with Cecil Sharp for the last thirteen years of his life and this book is a revision—almost a reworking—of the biography she wrote in collaboration with A. Fox Strangways in 1933. For one so intimately acquainted with the subject it could easily have become a romantic tale of the visionary pioneer riding about the English countryside on an old bicycle rather than in a car in case he should miss any opportunity of collecting another melody. She carefully avoids such a trap and what does emerge from this fascinating book is the story of a man of great courage and integrity; the son of a slate merchant born prophetically on St Cecilia's Day, nicknamed 'Punch' because of his Roman nose, and for all his life a radical ready to take up a challenge or to resign from a good post rather than compromise his principles. Ninety years ago Cecil Sharp, as secretary of the Clare College Debating Society, was proposing 'that the house of

Lords be abolished.' He went to Australia with only ten pounds in his pocket and spent a time washing hansom cabs, but with his determination to succeed it was not long before he was secretary to the Governor. The same iron will helped him to overcome the paralysis he suffered after an attack of typhoid when doctors had given up all hope, and was to keep him going despite the chronic ill health he suffered all his life. Surprisingly perhaps his musical God was Wagner. His first enthusiasm for folk music was roused on Boxing Day 1899, though it wasn't until the late summer of 1903 that he collected his first song 'The Seeds of Love' sung appropriately enough by John England the vicarage gardener at Hambridge in Somerset.

Dr Karpeles paints a compelling and humane picture of the man who wanted above all else to bring folk music to the attention of everyone, not just scholars and musicians. His success was due to his perseverance in the face of many difficulties, patience, and the complete affinity he had with his singers. As Dr Karpeles puts it: 'In whatever company he found himself he was at his ease and made others feel so. Many would agree with the old Morris Dancer who spoke of him as 'an understanding Gentleman' The shy, or the taciturn, or the dull, opened out to him. He got the best out of people, because he detected their latent possibilities'.

The book is well documented with eye-witness accounts, letters, and reminiscences by a host of his friends and collaborators, and there are some engaging photographs of singers and dancers. My own favourite is of Miller Coffey of Virginia, the singer of 'Arise, arise, you slumbering sleeper,' which is one of the songs in *Eighty English Folk Songs*. The story of how these were gathered is told in Chapters 12 and 13 of *Cecil Sharp* and this Faber paperback collection with beautifully printed text and large clear music type, is a selection from the 1,600 he collected with Maud Karpeles between 1916 and 1918. There are some magnificent songs none finer to my mind than 'The True Lover's Farewell' which is reputed to have been the inspiration for Burns 'A Red, Red Rose.' For those who must have accompaniments there are some specimen piano ones by Benjamin Britten for four of the songs—ideally simple but not very attractive—more successful are Pat Shaw's suggestions for Guitar accompaniments. Her 'note' includes two sentences which should be emblazoned on the cover of every folk song collection: 'It is possible, even easy, to produce harmonizations that are so fascinating in their own right that the listener is more conscious of the accompaniment than of the melody and words. Beware of becoming too elaborate: it is the song itself that matters.'

Also from Fabers comes a reissue in paperback of Noah Greenberg's Elizabethan anthology first published in America in 1955 (though this isn't admitted to here) and issued in England a couple of years later as a sort of coffee-table book. This edition is all the more welcome for being reasonably priced, clearly presented with some attractive woodcuts for illustrations, and sits well on the piano without the spine breaking. Moreover it contains an excellent introduction by the editors and 237 pages of music—mostly solo Ayres though there are some canons for three voices and Madrigals for three and four voices. Noah Greenberg has transcribed the lute accompaniments for the piano and added dynamic and tempo markings so it is an anthology intended for the performer rather than the critical musicologist, and if it sends some people hurrying to the Parry Room, from whose collection many of these songs were taken, to seek out the originals, so much the better. The rest must take Mr Greenberg on trust. The range of the songs is from middle C to the G a twelfth above but transposition will prove little difficulty.

RICHARD TOWNEND

NEW YEAR HONOURS

Sir Adrian Boult	Companion of Honour.
Sir Arthur Bliss	K.C.V.O.
Elizabeth Lutyens	C.B.E.
Archie Camden	O.B.E.

NEWS OF COLLEGIANS

Roy Shepherd of Melbourne, Australia, recently had conferred on him by the University of Melbourne the Degree of Master of Music without examination but with full academic privileges.

Jasper Rooper. Jasper Rooper's opera buffa 'The Musicians' was performed in December at Boundstone School, Lancing.

John Oxlade who ceased being a student here in July last year is now at Corpus Christi College, Cambridge.

OBITUARY

RICHARD WATSON

1902—1968

Born in 1902 in Adelaide, South Australia, Richard Watson was the son of a very fine amateur bass singer; his mother was a talented pianist. On leaving school he became a school master. He won a scholarship at the Conservatorium of Music in Adelaide and came under the wise and wholesome influence of its director, the late Dr E. Harold Davies, a brother of Sir Walford, Dr Davies set his feet in the pathway he should pursue.

Richard Watson entered the Royal College of Music in 1927, as the Elder Scholar from South Australia, and in a short space of time was singing in the choir of Eton College under Dr Henry Ley. An incident occurred there which provoked the sturdy independence and pride which had been his since childhood. On proceeding out of chapel he had had to avoid tripping over a foot carelessly (!) thrust forward: wearying of this after two or three times, he gave the foot a hearty kick, which possibly caused consternation, surprise and pain in equal proportions. On being chidden he stated characteristically, 'I have not come all the way from Australia for this kind of thing,' and soon afterward departed from Eton to become a Lay Vicar of Westminster Abbey under Dr Ernest Bullock, of whom he always spoke with admiration. Here again his humour asserted itself: during an unaccompanied Evensong without boys, he persistently maintained A in the Creed whilst the other men, older than he, fell all round him. This called for remark, and he replied to Dr Bullock—I have little doubt with a most innocent air—'I thought you'd like me to keep up to the note'. His explanation after missing a week-day Evensong in his early days there, 'I'm afraid I completely forgot it, Dr Bullock,' left the latter, accustomed to explanations of sudden illness, breakdown of transport etc., apparently speechless.

At the College he became involved in operatic performances and took part in the first performance of one or two of Vaughan Williams' operas.

By 1930 he had made recordings which were commended in the *Musical Times* and other papers. During that year he sang Judas in *The Apostles* at Worcester under Elgar, and more than once in recent years recalled almost with awe Elgar's modesty when asking him to sing certain parts in a particular way. He also sang in *Pelleas et Melisande* at Covent Garden under Sir Thomas Beecham. He seemed to get on very well with Sir Thomas, and finding himself pretty well occupied with opera, had to retire from the Abbey choir. During the thirties he sang at Covent Garden under Bruno Walter as well as Beecham, and in association with many famous European artists, notably Lotte Lehmann and Richard Tauber. He greatly admired Tauber for his musicianship and his character.

However he found Grand Opera intermittent, seasonal and precarious and joined the D'Oyly Carte Company; for almost three decades, in all English-speaking countries he delighted the countless thousands who flocked to hear the Gilbert and Sullivan Comic Operas. His fine voice and impressive stage presence, his clear diction and natural ability as an actor, won and retained for him during that long period a secure and warm niche in the affection of his hearers.

But he was at Covent Garden in May 1939 when 'owing to the sudden indisposition of Herr Marko Rothmuller' he learned, in a day or two, and took the part of Kruschina in 'The Bartered Bride' sung in German. Sir Thomas Beecham, faced with an emergency, had asked him to do Act I and Mr Booth Hitchen Act III, dividing the part. And the device worked very well.

During the Australian war-time tour of the D'Oyly Carte Company, he was invited to become principal singing teacher at his Alma Mater, the Elder Conservatorium in Adelaide, but by 1947 had resigned the post and was in America in the familiar roles of the Grand Inquisitor and Pooh Bah, and back in England a year later.

Another visit to the United States followed and then came the Festival of Britain season at the Savoy; at the conclusion of this he retired (too soon, some of us thought), and went to Regina, Saskatchewan as Director of the Conservatory of Music. The severity of Canadian winters, however, drove him four years later to return to the sun and warmth of his native city. But he was soon in Gilbert & Sullivan, the D'Oyly Carte Company being in Australia again, and at the conclusion of that tour once more remained here and taught at the Conservatorium, but under conditions less satisfying than formally.

The Theatre, his real home called again and he became the Beadle in 'Oliver.' Thereafter he became once more a school-master, and one whose character could not fail to influence his pupils, for in whatever he did he was essentially an idealist.

Ironically, he tripped over a boy's foot, a boy who in the quick movement of table tennis stepped suddenly away from the table. His fall may have precipitated, but could hardly have caused the heart attack which two or three days later brought about his death with tragic suddenness in the early hours of August 1.

Richard Watson had a personality and character all his own. It had elements of high integrity and high ideals, of spontaneity and generosity, of courage and dignity and a willingness, particularly during his early years in England, to venture all for the achievement of success. He was asked by Sir Hugh Allen to sing in 'The Ninth'; he accepted at once, hardly knowing what 'The Ninth' was, but he speedily made good that lack: he could later whistle a tune over the telephone and ask for confirmation that it was Brahms; it was—the slow movement of No. 3. When his work allowed he would sing at Westminster Cathedral (under Sir Richard Terry), the great works of the polyphonic period: he regarded it as a privilege; he worshipped beauty and purity and once remarked that an opera such as *Hansel and Gretel* inspired reverence for the composer.

After a little more than a quarter of a century he followed Peter Dawson from Adelaide to London—Peter Dawson who had known and sung with his father in Adelaide. He in turn was followed by Ruth Naylor and Arnold Matters, who both became distinguished opera singers in London; and he welcomed warmly his Adelaide friends in London, as he did me in the early thirties, as if we had met but yesterday: he was warm in his praise of other artists—there was no shadow of envy in his make-up. He was twice married; his first wife was a violinist, an Adelaidean, who played in the orchestra whilst he sang upon the stage, until her death in the early days of the war. His second wife was his constant and indispensable help-mate till his death, being on hand at all times to supply information on all matters appertaining to the Savoy Operas, and indeed on all the wide range of interests which exercised his mind, for he lived fully, and was seen and heard at his best in the company of his friends.

He brought honour to himself and to the City that bred him, and was held in high honour by those of us who were his contemporaries, and watched from afar his glowing success in the great Metropolis which has been always the desired haven of Australian artists.

FREDERIC FINLAY

CICELY ROSE GLEESON-WHITE

1877—1968

Cicely Rose Gleeson-White, whose death occurred on August 11, 1968, was born at Christchurch in 1877. This latter fact alone is probably the reason why her name no longer strikes a bell in the modern generation; indeed, it is true to say that she has passed beyond the range of memory of almost everyone born later than 1890. It is also sad to reflect that her record of achievements has, strangely enough been eliminated from all the musical reference books published since the last world war: yet it is indisputable that she was one of the most noteworthy soprano singers of her own day.

Trained at the Royal College of Music, she quickly established herself in the front rank of her profession, not only as the possessor of an excellent, full-toned voice but also because she was an artist of outstanding integrity. Miss Gleeson-White sang principal operatic roles at Covent Garden during several 'Grand Seasons,' which were an annual feature of London's musical life before the wars, at what is now our National Royal Opera House. She also sang with the Beecham and Carl Rosa Opera companies. In 1904 she created the part of 'Gooddeeds' in Walford Davies's 'Everyman' at the Leeds Festival. On May 31, 1906 she appeared at a Royal Philharmonic Society's concert, when she sang a vocal scena, 'The Mystic Trumpeter' by Gustav Holst. Myles B. Foster, writing about this event, said:—'Miss Cicely Gleeson-White, the most painstaking and hard-working of our clever young singers, excellent in opera as in oratorio and concert-work, made her first appearance at these concerts.' She subsequently sang in Beethoven's Choral Symphony in 1912 during the centenary year of the Society. Needless to say, she was in great demand at all the principal musical festivals and was recognized by critics and public alike as an artist of great personal distinction.

These brief and somewhat inadequate notes are at least some indication of the eminence of Miss Gleeson-White as a singer amongst her contemporaries and also, I hope, of my own uninhibited admiration for a senior colleague whom one aspired to emulate. Her premature retirement from the public arena was precipitated by a gradual deterioration of her aural faculties and the few gramophone records she made are now only collectors' pieces.

Cicely Gleeson-White, who was married to the late Lt.Col. George Miller, Musical Director of the Grenadier Guards, lived out her widowhood peacefully in the countryside she so dearly loved.

GEORGE BAKER, FRCM

FRANCES KITCHING

1914—1968

Mrs Frances Kitching, who died suddenly at Abingdon on September 22, 1968 at the early age of 54, was a member of a family which has contributed a great deal to Drama and Music in the South, especially in the amateur field. The family originally lived at Merstham, near Redhill, in Surrey, her father being the poet Garfield Howe. Three generations of the Howe family have studied at the RCM. Her mother, still happily with us having survived a very serious illness in 1967, was at the College for a short time in the 20's, studying the trumpet with Ernest Hall, Frances herself was a student from 1929-1932, with Ernest Tomlinson (viola), and W. H. Reed & Alymer Buesst (conducting) as her professors, and her sister, Mira, the cellist, was with Harvey Phillips. While more recently her son, Colin, had a distinguished career at the College, again as a violist, studying with Frederick Riddle (and is now a member of the RCM Union Committee).

In the early 20's Frances took an active part with her mother who founded the Reigate and Redhill Music Festival, in forming and conducting many orchestral groups of school children. She herself competed in poetry reading, she became Secretary of the Festival, and conducted choirs from Limpsfield, Brockham, Merstham and Battlebridge. She also did a lot of work with the Merstham Operatic Club, helping with the costumes and one year she and her husband, Alan (whom she met at one of Bernard Robinson's well-known Music Camps), produced Handel's opera 'Hercules' together.

In the early years of the war, Frances conducted a small orchestra of young people—some still at school—entertaining troupes stationed around Redhill with light music—and she was also a member of a string quartet. For three years from 1948, Frances was assistant Music Adviser in Kent.

In recent years, and right up to the time of her death, she and her husband—one-time drama organizer for the County of Oxford—have made a unique niche for themselves, and given untold pleasure to many, by their 'miniature' Opera Festivals in the tiny medieval Unicorn Theatre in Abingdon, where they lived. Here they produce little-known operas of Handel. 'Produced' covered a very wide field for Alan Kitching provided the English translations and Frances designed the costumes and directed the music.

Besides the operas, Frances, in collaboration with Mrs Jeanne Fry, founded and organized the 'Abingdon Holiday Orchestra' which has been giving very many young people the chance to play in a large orchestra under expert conductors. Her versatility was a tremendous asset for she played not only the viola but also the flute and piano, and had broadcast Folk Songs in special BBC programmes. Her untimely death will deprive many people of all ages of a gay, positive and immensely practical musician and friend.

RALPH NICHOLSON

A Frances Kitching Memorial Fund to help Young Musicians has been inaugurated. Donations may be sent to:

The Frances Kitching Trust for Young Musicians, c/o 18 Marcham Road, Abingdon, Berks., from whom, also, details can be obtained.

MARIA SOPHIA BISHOP

1886—1968

During my student days at College, I do not remember that Mrs Bishop and I ever came exactly into close contact; she being an instrumentalist and I a singer, but her name was always familiar to me. She was one of my contemporaries, a modest and conscientious student, and when, many years later, I was made Honorary Secretary of the Union, there I found Maria Bishop already duly installed as one of the regular assistants in the Union office.

The news of her sudden death on December 3 came as a great shock—she slipped away as unobtrusively as she lived, and one can but hope that the end came happily in her sleep.

Of a quiet and retiring nature, she never cared to assume much responsibility, but she had a great love of the RCM and its reputation. She was always ready and

willing to do what was asked of her, and no more faithful and devoted helper could be found. She came each week, wet or fine, whenever humanly possible, to give of her time to the Union over the years, and her kindly presence will be much missed. Of her life outside College, I only know that she was for a time organist at St Barnabas Church, Addison Road, W.14, and I can only speak of my knowledge of her as a loyal Union member and worker.

PHYLLIS CAREY FOSTER

Mrs Bishop was a Founder Member (1906) and Honorary Member (1966) of the RCM Union, widow of Major Luke Bishop, and pupil of Sir Walter Parratt.

BIRTHS

Aronowitz: to Cecil * and Nicola * (Grunberg), on November 27, a son, Sebastian David.

Herrick: to Christopher * and Brenda, on January 7, a daughter, Alice Eleanor.

MARRIAGES

Hambleton--Onley *: Hale I. Hambleton to Elizabeth A. Onley, on December 16.

McCabe--Singleton: Michael John McCabe to Maureen Patricia Ann Singleton, on September 21.

*College Student

DEATHS

Watson: Richard (Adelaide, Australia), August 2.

Thompson: Marjorie E., September 29.

Reizenstein: Franz, October 15.

Paul: Alan, November 16.

Bishop: Maria Sophia, December 3

Bronkhurst: Henry, January 8.

RECENT PROFESSORIAL STAFF APPOINTMENTS

Maria Lidka: Violin.

Gerald Smith: Theory and Keyboard Harmony.

NEW STUDENTS, JANUARY 1969

Chiu, Alice (N.Z.)

Cooper, Carol L. (S.A.)

De Groote, Philip (S.A.)

Du Toit, Roucher (S.A.)

Fleming, Gillian (Australia)

Hill, John A. McL. (London)

Howman, Beverley (Rhod.)

Jones, Nora (Anglesea)

Lowe, Bernard (S.A.)

Stephenson, Lee (U.S.A.)

Stern, Jennifer (S.A.)

Thinton, Carol A. (S.A.)

FLOATING GULLS

A ship's silhouette slides over the sea,
While rags of cloud float past evenly.
The bright white moon shines, still, watching
The rippling waves near by.
A cliff looms high—slicing the sky—
Sharp as a razor: hazy cries
Of swooping sea-gulls bring
The morning sun-shine, warm, and sought
By fishermen on the quay.

ROSEMARY SHENFIELD (15 years).

CONCERTS

THE PRESIDENT'S VISIT

December 12		
GOD SAVE THE QUEEN		
Chorus from the Missa Brevis in F	Gloria in excelsis Deo	Bach
Alto Aria from Christmas Cantata no. 133, Getrost er fasst		Bach
Alto	DOREEN WALKER (Scholar)	
Oboes	PETER WALDEN (Exhibitioner)	
Cello Continuo	ANDREW CAUTHERY	
Bass Continuo	NIGEL PARRY (Exhibitioner)	
Harpsichord Continuo	RICHARD BRAMHALL	
	BARRY WORDSWORTH (Scholar)	
Two Carols:—		
(a) The Three Kings	Baritone solo STEPHEN ROBERTS (Scholar)	Cornelius
(b) Good King Wenceslas		Trad.
	THE BACH CANTATA CHOIR	
	THE BACH CANTATA ORCHESTRA	
	CONDUCTOR—MR DENYS DARLOW	
	Leader LEVON CHILINGIRIAN (Scholar)	
	THE OPERA SCHOOL	
An Excerpt from Act III of Hansel and Gretel		Humperdinck
Hansel, DELLA JONES (Associated Board Scholar); Gretel, CELIA JEFFREYS; The Witch, JAMES COLCLOUGH.		
	CONDUCTOR GRAHAM BOND (Exhibitioner)	
	Pianists, JOHN BURDEKIN (Scholar), PETER INNESS.	

THE SCHOLA CANTORUM OF NEW YORK

Conductor HUGH ROSS		
October 16		
Kyrie, K. 341		Mozart
Motet, Take him, Earth, for cherishing		Herbert Howells
	(To the honoured memory of President John F. Kennedy)	
Alleluia		A. Scarlatti
Friede auf Erden		Schonberg
Partsongs and Folksongs:		
(a) La Rondine		Pizzetti
(b) Arbolucu		Chavez
(c) The Blind Men		Slavenski
(d) La Tarara		Pittaluga
(e) Las Agachadas		Copland
Spirituals:		
(a) I wonder as I wander		arr. Niles
(b) Follow, shepherd, follow		arr. Dett
(c) Hail Mary		arr. Dawson
(d) Every time I feel the spirit		arr. Dawson
(e) Stormalong		arr. McPhee
	Organ, ANTHONY GREENING; Percussion, WAYNE BROTHERTON.	

INTERNATIONAL EXCHANGE CONCERT STAATLICHE HOCHSCHULE FUR MUSIK, KOLN

November 14		
Violin, ERICH LEHNINGER; Cello, ANDREAS SCHMID; Piano, MONICA HOFMANN.		
Trio in D, op 70, no 1		Beethoven
Four Pieces for Violin and Piano, op 7		Webern
Three Little Pieces for Cello and Piano, op 11		Webern
Six Aphorisms for Piano Trio (1968)		Hans Ulrich Humpert
Trio in B, op 8		Brahms

PATRON'S FUND STUDENT COMPOSERS CONCERT

November 20		
Partita for String Orchestra (1967)		Richard Roderick-Jones
	THE CHAMBER ORCHESTRA	
Suite for solo Guitar (1968)	Conductor, MR HARVEY PHILLIPS	Martin Loveday
	JOHN MILLS	
Cantata, 'The Listeners' (1967)		Douglas Young (Scholar)
Speaker, TIMOTHY BOND; Soprano, CAROLINE FRIEND; Conductor, BARRY WORDSWORTH (Scholar).		
Oboe Quartet (1968)		Stephen Wikner
Oboe, ROY CARTER (Scholar); Violin, PHILIP YEELES; Viola, ELIZABETH PARKIN; Cello, CORINNE GLASS.		
'Cantique,' for small orchestra (1968)		Jonathan Lloyd
	Conductor, BARRY WORDSWORTH (Scholar).	

RECITAL

Violin, BENEDICT CRUFT (Exhibitioner); Piano, BRYN TURLEY (Scholar)
Mezzo-Soprano, PATRICIA PARKER (Scholar); Piano, CLIFFORD BENSON (Exhibitioner)

October 10

Chaconne for solo violin (*Partita no 2 in d*) Bach
Eight Songs for Mezzo-Soprano and Piano
(a) Youth and love, (b) The water mill, *Vaughan Williams*. (c) Thou didst delight my eyes, *Ivor Gurney*. (d)
It was a lover and his lass, *Roger Quilter*. (e) Ganymed, (f) *Fruhlingsglaube*, (g) *Die junge Nonne*, (h) *Der*
Musensohn, *Schubert*.
Sonata for Violin and Piano Debussy

CHORAL AND ORCHESTRAL CONCERT

Works by
SIR HUBERT PARRY

February 27, 1849—October 7, 1918)
to commemorate the fiftieth anniversary of his death

October 31

The Choral Class.
The First Orchestra.

Leader, Mark Butler.

Symphonic Variations for Orchestra.

Conductor, Mr Vernon Handley

Job: an Oratorio for Treble, Tenor, Baritone and Bass soli, Chorus and Orchestra.

Narrator—Michael Follis (Bass), Job—Glyn Davenport (Bass-Baritone), Satan—Paul Wade (Tenor), Shepherd—
Caroline Friend (Soprano).
Conductor, Sir Adrian Boult.

THE BACH CANTATA CLUB

Choir and Orchestra
December 12

Cantata no 133: *Ich freue mich in dir* Bach
Soprano, Susan Campbell; Alto, Doreen Walker (Scholar); Tenor, Norman Miller; Bass, Michael Bauer. Bach

Missa Brevis in F
Soprano, Judith Rees; Alto, Anne Collins; Bass, Stephen Roberts (Associated Board Scholar).

Carols for Choir and Audience.

Obligato Players:

Oboes and Oboi d'amore, Peter Walden (Exhibitioner), Andrew Cauthery.

Continuo Players:

Cello, Nigel Parry (Exhibitioner); Bass, Richard Bramhall; Bassoon, Edward Warren; Organ and Harpsichord
Richard Coulson and Barry Wordsworth (Scholar).

Conductor, Mr Denys Darlow.

Leader of the Orchestra, Levon Chilingirian (Scholar).

ORCHESTRAL CONCERTS

THE FIRST ORCHESTRA
December 5

Symphony no 104 in D (*The London*) Haydn
Piano Concerto no 3 in c Beethoven

Bryn Turley (Associated Board Scholar)

William Walton

Partita for Orchestra

Conductor, Mr Vernon Handley
Leader of the Orchestra, Mark Butler

THE CHAMBER ORCHESTRA
October 18

Chamber Symphony Anthony Milner
Serenade for Strings, op 6 Suk
Concerto for Guitar and Orchestra Castelnuovo-Tedesco

Symphony no 1 in C Beethoven

December 3

Symphony no 3 in D Schubert
Apollon Musagete, Ballet in two tableaux Stravinsky
Song Cycle for Soprano and Orchestra:

'In Green Ways'

Herbert Howells

(a) Under the greenwood tree; (b) The goat paths; (c) Merry Margaret; (d) Wanderer's Night Song; (e) On
the merry first of May.

Angela Beale
Conductor, Dr Howells

Classical Symphony

Prokofiev

Conductor, Mr Harvey Phillips
Leader of the Orchestra, Levon Chilingirian (Scholar)

THE SECOND ORCHESTRA
October 22

Overture Wagner
Piano Concerto no 2 in c Rachmaninov

Richard Simm

Prelude, *The Dream of Gerontius* Elgar

Conductor, Graham Bond (Exhibitioner)

Requiem for the Children of Aberfan

(First Performance)

David Fanshawe

Overture, *Hansel and Gretel* Humperdinck
 Concerto for Violin and Orchestra Sibelius
 Symphony no 5 in e Tchaikowsky

Conductor, HARVEY PHILLIPS
 BENEDICT CRUFT (Exhibitioner)
 Leader of the Orchestra, MARTIN LOVEDAY

THIRD ORCHESTRA With Student Conductors November 28

Overture in d Handel arr. Elgar
 Two Movements from Symphony no E in G Dvorak
 Conductors 1 Philip Bowden-Smith; 2 Stephen Wikner
 'Spitfire' Prelude and Fugue William Walton
 Conductor, Richard Roderick-Jones
 Symphony no 3 in E Flat (*The Rhenish*) Schumann
 Conductors 1 and 2, Stuart Allen. 3, 4 and 5, Barry Wordsworth (Scholar)
 Leader of the Orchestra, Robert Wright

CONCERT FOR NEW STUDENTS

September 23

Fantaisie-Pastorale for Oboe and Piano Paul Pienne
 Roy Carter (Scholar, David Trafford (Scholar).
 Three Shakespeare Songs for Baritone and Piano Quilter
 (a) Come away, death; (b) O mistress mine; (c) Blow, blow, thou winter wind.
 Brian Rayner Cook. Accompanist, Roger Vignoles.
 Kol Nidrei, for Cello and Piano Max Bruch
 Sara Pacey, Niel Immelman.
 Three Songs for Contralto and Piano: Faure
 (a) Clair de lune; (b) Dans la foret de Septembre; (c) Chanson d'amour.
 Annette Thompson. Accompanist, Celia Harper.
 Piano Sonata no 46 in A flat Haydn
 Howard Shelley (Scholar)

CHAMBER CONCERTS

October 7

Works by

SIR HUBERT PARRY

(February 27, 1848—October 7, 1918)

to commemorate the fiftieth anniversary of his death

Organ, Dr G. Thalben Ball. The Choir Training Class: Conductor, Mr Richard Latham.

Soprano, Caroline Friend; Accompanist, Bryn Turley

Baritone, Brian Rayner Cook; Accompanist, Graham Bond

Toccata and Fugue for Organ (*The Wanderer*)

Three English Lyrics for Soprano and Piano:

Armida's garden (Set 9). My true love hath my heart (Set 1). My heart is like a singing bird (Set 10).

Songs of Farewell nos 1-4 for mixed voices:

My soul, there is a country (Vaughan). I know my soul hath power (J. Davies). Never weather-beaten
 sail (Campion). There is an old belief (Wockhart).

Three Songs for Baritone and Piano:

Away, away, you men of rules (*Three Odes of Anacreon*). And yet I love her till I die. Love is a bable.
 (English Lyrics, set 6).

Two Pieces for Organ:

Elegy. Chorale Fantasia, 'O God our help in ages past'.

Songs of Farewell nos 5 and 6 for mixed voices:

At the round earth's imagined corners (*Donne*). Lord, let me know mine end (*Psalm 39, v. 5-15*).

November 5

Fantasia and Fugue for Piano in a Bach
 Richard Greenwood (Scholar)
 Four Duets for Contralto and Bass Purcell
 Let us wander not unseen. Lost is my quiet. My dearest, my fairest. Sound the trumpet.)
 Doreen Walker (Scholar). Michael Follis (Scholar). Accompanist, Graham Bond (Exhibitioner).
 Concerto in D for Trumpet, two Oboes and Continuo Telemann
 Trumpet, Simon Ferguson; Oboes, Roy Carter (Scholar); Peter Walden (Exhibitioner); Bassoon Continuo,
 Peter Whittaker; Harpsichord Continuo, Richard Coulson.
 Song Cycle for Soprano and Piano, 'The Heart's Assurance' Michael Tippett
 Rosemary Hardy (Exhibitioner), David Harper (Associated Board Scholar).
 String Quartet no 3 Bartok
 Violins, Levon Chilingirian (Scholar); Benedict Cruft (Exhibitioner), Viola, Donald McVay, Cello, Catherine
 Finnis.

INFORMAL CONCERTS

October 9

Toccata for Piano in D Bach
 Etelvina Rodrigues
 Four Songs for Soprano and Piano Mahler
 Fruhlingsmorgen. Ablosung im Sommer. Erinnerung. Scheiden und Meiden.
 Ann Rowley. Accompanist, Clifford Benson (Exhibitioner)
 Sonata for Piano in D K. 576 Mozart
 Niel Immelman
 Tzigane for Violin and Piano Ravel
 Gwyneth Barkham (Scholar). Christopher Grant.
 Suite for Violin, Clarinet and Piano Milhaud
 Violin, Joan Atherton (Exhibitioner). Clarinet, Alison Waller (Exhibitioner). Piano, Brian Sayer (Associated
 Board Scholar).

October 16

Sonatine Champetre for Piano	Robert S. Ferguson	Philip Cannon
Divertimento for solo flute	Auriol Lark (Scholar)	William Alwyn
Three Songs for Soprano and Piano: Love's philosophy, To daisies When icicles hang by the wall	Harriet de Bruyne. Accompanist, Marilyn Whitehead	Quilter Parry
Sonata for Cello and Piano	Anthony Sayer. Glyn Banfield (Exhibitioner)	Rachmaninov

October 30

Fantasia and Fugue for Piano in C, K. 394	Lynn Kleinman	Mozart
Aria for Soprano with Clarinet Obligato:	Der Hirt auf dem Felsen	Schubert
Soprano, Loraine Hughes. Clarinet, Christopher Stowell. Piano, Michael Moran.		
Ballade for Piano in F, Op 38	Christine Langley	Chopin
Three Songs for Soprano and Piano: Wie Melodien zieht es mir. An ein Veilchen. Der Jäger.	Soprano Oenone Forrester. Accompanist, Marilyn Whitehead	Brahms
Sonatina for Piano	Joan Atherton (Exhibitioner)	Ravel
Kleine Kammermusik for Wind Quintet Flute, Christine Whitfield. Oboe, Andrew Cauthery. Clarinet, Stuart Allen. Horn, Russell Hayward (Scholar). Bassoon, Edward Warren.		Hindemith

November 6

Polonaise-Fantaisie for Piano, Op 61	Maria Czyrek (Scholar)	Chopin
Three Songs for Soprano and Piano: Versunken. Das sie hier gewesen. Delphine.	Alison Warner. Accompanist, Elizabeth Wood.	Schubert
Divertimento for Wind Instruments in E flat, K. 166		Mozart
Oboes, Malcolm Messiter (Exhibitioner), Heather Makings. Cor Anglais, Andrew Cauthery, Susan Sutton. Clarinet, Stuart Allen, Christopher Stowell. Bassoon, Keith Mitton.		
Three Pieces for Piano: Masques Debussy. April Ireland. Prelude in a Rachmaninoff.	Michael Moran	
Cunegonde's Jewel Song from 'Candide'	Toni-Sue Burley (Exhibitioner). Accompanist, Alan Laing	Leonard Bernstein

November 13

Trio Sonata no 1 for Flute, Oboe and Continuo	Loeillet
Flute, Carole Jones. Oboe, Sue Sutton. Bassoon Continuo, Keith Mitton. Harps-chord Continuo, Andrew Armstrong.	
Three Sonatas for Harpsichord No. 28 in G. No. 39 in B flat. No. 3 in C. (Longo Supplement).	D. Scarlatti
Trio in C for Recorder, Flute and Continuo	Paul Wood
Recorder, John Pullen. Flute, Alan Baker. Cello Continuo, Corinne Glass. Harpsichord Continuo, Barry Wordsworth (Scholar).	Quantz
Four Arias for Contralto and Harpsichord: Che fiero costume, Logrenzi. Nel cor piu non mio sento, Paisiello. Intorno all'idol mio, Cesti. Che citta (L'Ormino), Cavalli.	
Susan Daniel. Accompanist, Barry Wordsworth (Scholar).	
Two Pieces for Harpsichord: Suite no 3 in d, Roscigrave. Elergy, Alan Anderson. Alan Wilson (Associated Board Scholar).	

November 27

String Quartet in G, op 18, no 2	Beethoven
Violins, Mark Butler, Philip Saudek. Viola, Trevor Jones. Cello, Dietrich Bethge.	
Two Pieces for Piano Mazurka in B, op 56, no 1. Study in c sharp, op 10, no 4.	Chopin
Fredericka King	
Three Songs' or Contralto and Piano Wenn mein schatz Hochzeit macht. Hans und Grete. Nicht Wiedersehen!	Mahler
Angela Bates (Scholar). Accompanist, Marilyn Whitehead	
String Quartet in B flat, op 76, no 4	Haydn
Violins, Paul Wood, Philip Yeeles. Viola, Nicholas Logie (Scholar). Cello, Keith Glossop.	

December 4

Sonata for Violin and Piano in G, K. 379	Mozart
John Crawford (Scholar). Margaret Scott.	
Fantasy for Piano in f.	Chopin
Malcolm Wilson (Scholar)	
Gypsy Songs for Soprano and Piano: Gillian Nathaniel. Accompanist, Graham Bond (Exhibitioner)	Dvorak
Variations for Piano on an original theme, op 21, no 1	Brahms
David Silkoff	
Terzetto Concertante for Viola, Guitar and Bassoon	Paganini
Viola, Prunella Pacey (Scholar). Guitar, Anthea Gifford. Bassoon, Katherine Morton.	

WORKSHOP PERFORMANCES

THE MUSIC GROUP OF LONDON

September 23

Clarinet, Bernard Walton. Horn, Alan Civil. Cello, Eileen Croxford. Piano, David Parkhouse.
Trio for Clarinet, Cello and Piano in a, op 114 Brahms
Sonata for Horn and Piano Hindemith

November 4

Clarinet, Bernard Walton. Horn, Alan Civil. Violin, Hugh Bean. Cello, Eileen Croxford. Piano, David Parkhouse
Trio for Violin, Cello and Piano in e, op 90 (The Dumky) Dvorak
'The Six of Us' George Newson

November 25

Soprano, Josephine Nendick. Clarinet, Bernard Walton. Bass Clarinet and Saxophone, Stephen Trier.
Violin, Hugh Bean. Viola, Maxwell Ward. Cello, Eileen Croxford. Piano, David Parkhouse
Three Little Pieces for Cello and Piano, op 11 Webern
Movement for String Trio, op post. Webern
Five Canons for Soprano, Clarinet and Bass Clarinet, op 16 Webern
Three Traditional Rhymes for Voice, Violin, Viola, Clarinet and Bass Clarinet, op 17 Webern
Quartet for Violin, Clarinet, Saxophone and Piano, op 22 Webern

December 9

Clarinet, Bernard Walton. Violin, Hugh Bean. Cello, Eileen Croxford. Piano, David Parkhouse
Suite for Violin, Clarinet and Piano Ailhaud
Trio for Violin, Cello and Piano in B flat, op 97 Beethoven

OPERA WORKSHOP

December 6

Song for St. Cecilia's Day John Dryden
Spoken by: Toni Sue Burley, Roger Begley, Michael Follis, Margaret Fynch, Elizabeth Lane, Martin Snowden,
Annette Thompson.

Produced by: Catherine Lambert

Scene from Sister Angelica Puccini
Sister Angelica, Della Jones. The Princess, Angela Bates.
Pianist, Peter Inness

Conducted by: Graham Bond
Produced by: Dennis Arundell

Aria from Fra Diavolo Auber
Zerlina, Toni Sue Burley
Pianist, Peter Inness

Conducted by: Graham Bond
Produced by: Dennis Arundell

Scene from Le Bourgeois Gentilhomme Moliere
(trans. by John Wood)

Monsieur Jourdain, Martin Snowden. The Music Master, Max Jarman. The Ballet Master, Roger Begley.
The Fencing Master, Michael Follis. The Philosopher, Raymond Scally.

Produced by: Giuseppe Sorbello

MIME

THE WILL

To music by: Georges Bizet and Madeleine Dring

The Deceased's Faithful Maid, Toni Sue Burley. Her Poor Companion, Della Jones. Her Greedy Cousins,
Elizabeth Lane and Martin Snowden. Her Worldly Niece, Margaret Fynch. Her Drunken Nephew, Max
Jarman. Her Solicitor, Raymond Scally.

Pianists: Helen Waley and Peter Inness

The Mime Play is arranged and produced by: Margaret Rubel

Scene from Il Seraglio Mozart
Blonda, Celia Jeffreys. Osmin, Michael Follis. Pedrillo, Robert Bishop

Pianist: John Burdekin
Conducted by: Graham Bond

Produced by: Eric Shilling

Scene from L'Elisir D'Amore Donizetti
Adina, Margaret Fynch. Nemorino, Raymond Scally. Sergeant Belcore, Roger Begley

Pianist: Peter Inness

Conducted by: Graham Bond

Produced by: Dennis Arundell

SPEECH

A Christmas Miscellany of Verse, Song and Prose

Spoken by: Robert Bishop, Anne Collins, Martin Oram, John Short, Anita Williams

Guitarist: Hazel Hibbert

Produced by: Yvonne Wells

Improvisation Class

With: Angela Bates, Michael Follis, Margaret Fynch, Martin Snowden

Directed by: Giuseppe Sorbello

Scene from The Magic Flute Mozart
1st Lady, Anne Paul Chase. 2nd Lady, Anita Williams. 3rd Lady, Anne Collins. Tamino, Robert Bishop.

Papageno, John Short.

Pianist: John Burdekin

Conductor, Graham Bond

Producer: Dennis Arundell

Production Manager: Pauline Elliott

Stage Director: Peggy Taylor

Assistant Stage Managers: Martin Oram and Kenneth White

Wardrobe: Eileen Anderson. Wigs by: 'Bert'

Director of Opera: Richard Austin

Resident Producers: Dennis Arundell, Eric Shilling and Joyce Wodeman

Music Staff: David Tod Boyd

Repetiteurs: Graham Bond, John Burdekin, Philip Gilbert, Peter Inness and David McBride

Secretary: Pauline Elliott

ARCM EXAMINATION—DECEMBER 1968

The following are the names of the successful candidates:

Section I. PIANOFORTE (Performing)—

cAdkins, Anthony John	London
Clarke, Rosalba Irene Elisabeth	Coventry
†Dunsby, Jonathan Mark	Pudsey
cGutteridge, Simon James Lewis	Dunstable
Ibuki, Yuko	London
*Johns, David Emanuel	Kingston, Jamaica
Luckett, Bridget Anne	Retford
Thurkettle, John	Manchester
†Uys, Theresa Hannelore	London
Young, Adrian Philip	Ipswich

Section II. PIANOFORTE (Teaching)—

cBates, Richard Charles	Bath
cCholmondley, Rose Aline (Lady)	Malpas, Cheshire
Clark, Gillian Mary	Oxford
*cDay, Stuart John	Hull
Farrell, John Bernard	Manchester
cFerguson, Robert Stanley	Hornchurch
Hall, Roger David	Scunthorpe
Hamer, Stella	Stockport
*cHarris, Carole Iona	London
*cHaynes, Deborah Rosemary	Weybridge
Huckaday, Judith Anne	Plymouth
*Hubbard, Jean Edwina	Northwich, Cheshire
*Hyland, Susan Valery	Middlesbrough
cKerr-Peterson, Jacqueline Ann	Ramsey, Isle of Man
cKing, Fredericka Delores	London
*Knight, David Richard	Colchester
Lewis, Penelope Alexandra	London
*cLloyd, Wendy Mary	Sanderstead
cMoran, Michael	Wakefield
Munro, Jane	Sutton Coldfield
Newman, Jean	Tonbridge
Newton, Janet Mary	Bromley
Norris, Geoffrey	London
*cRichards, Eleanor	London
cSilkoff, David Michael	Ilford
*cSmith, Clive Reginald	Brentwood, Essex
*cThurman, Mary Lynn	Didcot
Whitely, Kay Lynn	Catel, Guernsey, C.I.
*cWilliams, Vaughan Melvyn	Leicester
Willmetts, John Patrick	Truro
cYip-Choy, Kathleen Mary	Port of Spain, Trinidad

Section III. PIANOFORTE (Accompaniment)—

c†Rose, Stephen Roger	Newport Pagnell
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Section IV. ORGAN (Performing)—

†Bruce, Douglas George	London
c†Evans, Robert David	Enfield
cHunter, Graham Norman	Calgary, Alberta
Lambert, Prudence Joy	Enfield

Section V. ORGAN (Teaching)—

cBroarley, Trevor	Bexley, Kent
*cButler, Paul Andrew	Dartford, Kent
cChackett, Lesley Marion	Birmingham
*cHazell, Christopher Charles	Wolverhampton
Holmes, Reginald Herbert	Hazel Grove, Stockport
Lewis, Harold Milledge	Worcester Park
Pilgrim, Victor Colin	St. Michael, Barbados
Steele, Terence John	Oswestry
*cSwallow, Brian William	Clare, Suffolk

Section VI. STRING INSTRUMENTS (Performing)—

Violin—	
c†Butler, Mark Hilary	Victoria, British Columbia
cGormans, Marilyn V.	London
Spary, Jonathan	Keswick

Section VII. STRING INSTRUMENTS (Teaching)—

Violin—	
Perry, Robert Douglas	Camberley, Surrey
Thomas, Avril Francis	Bridgend, Glam.
Viola—	
Nash, Jill	Manchester
cParkin, Elizabeth	Bristol
Violoncello—	
cGlass, Corinne	London
cHolt, Jean Elizabeth	Margate
Turner, Sylvia Frances	London

Section VIII. HARP (Performing)—

Jones, Elsbeth Mair

Aberyswyth

Section IX. WOODWIND AND BRASS INSTRUMENTS (Performing)—

Flute—

cWhitfield, Christine Marian

Leicester

Oboe—

c*Walden, Peter Robert

Dartford, Kent

Clarinet—

Christou, Francis

Welling, Kent

Trumpet—

cMunden, David Owen

London

*Wallace, John Williamson

Glenrothes, Fife.

Section X. WOODWIND AND BRASS INSTRUMENTS (Teaching)—

Flute—

Newland, Barbara Joy

Falkland, Fife.

Oboe—

c*Todd, Hazel Dorothy

Stanstead, Essex

Clarinet—

*Hodges, Jill Rosemary

Woodbridge, Suffolk

Toplis, David

Colchester

†MacFarlane, John David

London

Bassoon—

Williams, Andrew Lawrence

Sheffield

Trumpet—

Godbehere, John

Exeter

Trombone—

Thristan, Trevor

Huddersfield

Section XI. SINGING (Performing)—

c†Cook, Brian Rayner

London

Elms, Mary

London

Gower, Eileen

Leatherhead

Potts, Marjorie May

Worcester

Trippett, Christine Elizabeth

Scunthorpe, Lincs.

Wearmouth, Susan

Hitchin

Wood, Eric William

Southampton

Section XII. SINGING (Teaching)—

cForrester, Oenone Jill

Sudbury, Suffolk

Greeves, Mary Lawrenson

Paignton

Saunders, Dianne

Sutton Coldfield

Section XVI. RECORDER (Teaching)—

Hull, Nicola Rosalyn

Hereford

*Joseph, Christopher James

South Shields

Section XVII. MILITARY BANDMANSHIP

Allen, William D.

Kneller Hall

Berry, Peter Alfred

R.A.F. Uxbridge

Bowness, Zara Elizabeth

Gainsborough

Cadwallader, Michael Edgar

Kneller Hall

†Pass with Honours

*Pass in Special Harmony paper

cCollege student

JOHN R. STAINER,
Registrar.

JUNIOR DEPARTMENT CONCERT

On the Occasion of Mademoiselle Nadia Boulanger's Visit to The Junior Department
December 14

Ballet—Divertissement Henry VIII	First Orchestra	C. Saint Saens
Sonata in G	Cello, Marius May. Continuo, Simon Nicholls	Gabrielli
Quartet in E Flat, Opus 125 no 1	First Movement: Allegro Moderato	Schubert
Intermezzo in e Flat, Opus 118 no 6	Violins, Catherine Stevens, Robert Loveday. Viola, Roger Chase. Cello, Avis Perthen	Brahms
Premiere Rhapsodie	Rosemary Shepherd	Debussy
Three Dances from 'Checkmate'	Clarinet, Joseph Robinson. Piano, Carole Willis	Arthur Bliss
Red Knight's Mazurka.	Ceremony of the Red Bishops. Finale	
	Leader of the Orchestra: Martin Hughes	
	Conductor: Philip Cannon	

'Why did the dog learn the Tales of Hoffmann?'
'Because he offenbached.'

A proud mother whispered to her neighbour during a concert:

'What do you think of my son's execution?'

'I think it's a splendid idea,' was the unexpected reply.

RICHARD HAWKINS (12 years).

ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

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The Union consists of past and present pupils, the Officers of the College and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Activities include an Annual 'At Home' at the College in the summer, and an Annual General Meeting in the Autumn Term.

Subscription £1 1s. 0d. per annum, except Members residing outside the British Isles, who pay 10s. 6d. The financial year commences on September 1.

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